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BERT LESLIE AND ROBERT L. DAILEY.

RECENTLY a young man wrote "The Confessions of a Playwright," which he chose, perhaps wisely, not to sign. It remained, except to those who knew the intimate friend of the intimate friend of some one on the magazine which published these candid "Confessions," anonymous. The author of the article admitted that he was the author of many plays, none of which, he as frankly admitted, had ever been produced. One star gave him encouragement, but didn't produce his play. And for similar reasons, the reader deduced, the author of the plays and the confessions didn't like actors.

Almost simultaneously this young man wrote a novel of stage life which was not anonymous. Those of the profession who read it pronounced it a pale picture of a vivid reality. And the young man retaliated by disliking actors.

He writes now for another magazine an essay "On Being a Dramatic Critic." This, too, is autographed. He says: "My comparatively slight acquaintance with actors has caused me some embarrassment." But despite that slight acquaintance he asserts: "As for the actors, they are too firmly established in their conceit and vanity to be changed (by dramatic criticism) and too closely confined within the limitations of their own narrow abilities. When they go out on the stage they do the best they know, and advice from the critic rarely spurs them to self improvement." Again he remarks: "Several years ago I had occasion to make the acquaintance of a prominent actor, known for his conceit and his overbearing manners, and to call several times at his house. One critic," he continues, "a man of some reputation, has considerably injured his authority by his association with actors. He has even been accused of using his position to gratify his social ambitions; but that charge must have been made by a joker." And toward the conclusion of his groan on paper the poor young man says: "That actress is one of the few players I have ever known who have been highly developed by stage life. But of course she has had exceptional advantages. As a conspicuous stage figure she has been protected from most of the degrading influences of theatrical life, and by her association with many of the most intellectual men and women of the country she has been stimulated to read and study."

"I am afraid that you had a dull evening if you were in front," he says a young actress said to him. "I remember that you didn't like my work on the first night."

Here was a golden opportunity for silence. Had Edna Wallace Hopper only sung a stanza of "Tact" in his callow ear at that moment. But Edna was engaged. "I didn't like the way you played your serious scenes," he said. "Did you like yourself in them?" Poor young man! Why didn't his good fairy tell him that there are fifty-seven ways to say a thing. And he wondered at the star's subsequent petulance. Reading the essay "On Being a Dramatic Critic," one wonders why the young man wonders. To quote my chum, who is spending a week of penance at home turning her last year sleeves upside down, because her mother overheard her say "Better sixty minutes in Jersey City with Dear Dusty Farnum than a year in Europe with J. Pierpont Morgan," "It is to gasp."

The Matinee Girl was about when this temerarious young man spoke of some stories of stage life just out. "When I read them I was jealous," he admitted. "I am always jealous when any one writes well about the stage." The Matinee Girl hied herself to the nearest public library and got that book. When she had read it she said to her dear Aunt Jane: "This book holds one because the writer knows and loves the people he has written about. This critic doesn't know them and doesn't like them."

A man may go to the theatre every night of the three hundred and sixty-five and to a matinee in the four hours odd. He may listen to all the stories that leak from the alleged green-rooms in the world, but he will never know actors unless he knows them by heart. To know a man you must have had glimpses of his heart.

The Matinee Girl knows the actor folk well. She has dined with them at their tables and dined them at her own. She has gone on jaunts in the country with them, has sailed and suffered and been seasick with them. She has been behind the scenes at the playhouses and in their own mansions, or bungalows, or furnished rooms. She has chatted with them between acts of the mimic play and between acts of the long drawn play of their own lives; has seen them grieve and rejoice, has seen them marry, has seen one of them die. She has known many of the best and many of the worst of them, and, knowing all their greatnesses and all their pettinesses, has for the players an affection she has for no other class.

"Actors," he complains, "are firmly established in their conceit and vanity." So are we all. So is the author of the essay "On Being a Dramatic Critic." On one page of the essay as printed I counted twenty-six I's. Turning the page, I say so many more perpendicular pronouns that my task appalled me and I gave it up. Every one who does battle with the business or professional conditions that obtain to-day is an egotist. He may conceal his egotism, but it exists. The hard tussle of life develops the ego enormously. In other generations humans may become soft voiced altruists. In this we must do some individual horn blowing else the din will drown our poor little instrument. The young man who doesn't like actors does some piping of his own, especially when he says, "So far as I myself am concerned, I can honestly say that I never have believed that any article of mine has influenced a play's future."

The way of actors is a hard one. The most successful of them receive many bitter hurts. They may not, as the easeful phrase goes, rest upon their laurels. They must water and care assiduously for the old and strive ever for new ones. They are dependent not only upon their own assiduity for their own interests, the fostering of their own talents among peculiarly difficult conditions, but upon public whim and every changing tastes. Every one may criticise the actor.

He is abnormally sensitive, as are all artists, all singers, all writers who have the true writing temperament, every one who deals with expression, who is either creative or interpretive. The most sublime egotist was the late Whistler, an artist. The most incorrigible the late Oscar Wilde, an author. The most intolerable, Chevalier Conried believes, is Calvé, a prima donna.

I know a painter of daubs nothing less than terrifying who lures people to her alleged studio, and, pointing to something fearful and inexplicable on the wall, says, "That is my latest work. Do you like it?" The victim does not say, as did the Misanthrope of the poet's verses, nor the author of "On Being a Dramatic Critic," to the actress, "I don't like it." He murmurs a feeble monosyllable the woman construes as "Yes." She smiles and blushes and says with a most impressive air "Thank you." And he is quoted as having expressed the intensest admiration for the monstrosity.

I know an illustrator whose sketches had a small degree of success that justified their being embalmed for a short season in musical comedy amber. He invited a younger illustrator to be present the first night.

"Go out between acts and I'll stroll out there and every one will say, 'Who is that talking to Mr. Blank?' It will be a great chaperon, would better be in a boarding house, even in that sneer-evoking institution, a theatrical boarding house. One December night chance led me to a studio building. I climbed five flights of broad stairs in a dense and palpitating darkness and rapped at the highest and loneliest flight room in the building. After three resounding knocks a wee, pale, sprite-like girl opened the door. She held a candle high above her head, plainly bored by the untimely intrusion. Within there was the high ceiling of a vast, gloomy room. There were draperies dark as the gloom. A few easels with dauby studies stood about. In the center of the room was a tiny table covered with a cold luncheon from a delicatessen and a huge bottle of wine. And behind the bottle a middle aged man. I knew him at once as one of the best known artists in the city, known for his art, but known almost as well for more dubious accomplishments. And that fifteen year old child had come to New York to be an artist. This was her studio.

"A studio lends an illusive setting for a woman," said the man who knows 'em all. "A plain woman looks beautiful in its dim light, and a beautiful woman is entrancing. I have never been to a studio that I didn't have my face slapped."

"Did you deserve it?"

"Yes. It was the studio."

So my small sister shall not paint and live in a studio.

Players are no more nor less moral than others. They are more candid. They are the most generous of men and women. They are the most fascinating, because the most natural. They are good friends, brief enemies, and the least mercenary of mortals.

It is true that as a class actors are not enough interested in the branches of culture outside their profession. Neither do lawyers know much beside the law. Doctors are not burdened with information concerning anything besides medicine. I never knew a musician who could talk of much else than music. Editors are little else than blue pencil guides and assignment givers. There is no fair criticism of the actor that does not apply to the whole human family.

EUGENIE WEHRMANN.

Several months ago THE MIRROR told of the unusual interest awakened in the South by the little pianist, Eugenie Wehrmann, of New Orleans, pupil of Madame Marguerite Samuel, Moszkowski, and Pugno. At that time Miss Wehrmann had just returned from her studies in Paris, whither her numerous admirers in New Orleans, recognizing the unusual gifts of the girl, had sent her after a series of big benefits. She accomplished the unusual feat of entertaining a popular audience in a vaudeville theatre with a programme entirely classical. She has just concluded a concert tour of the South under the auspices of *Harlequin*, New Orleans' brilliant weekly paper, and the praise bestowed on the young artist by both press and public sounds even extravagant. So conservative a paper as the Memphis *Appeal* deliberately pronounces her a "genius and a poet." Her tour was under the management of Maud Daniel, formerly manager of the Wilbur Opera company and of the Maud Daniel Opera company. In Houston, Texas, the young artist found, after her ovation at the theatre, that the guests of the hotel had arranged a private musicale in the hotel, where she received a second ovation. The Houston *Chronicle*, Texas' leading afternoon paper, dedicated a page to the little Southern celebrity. She left last week on the *Savoie* from this port for Paris, where she will resume her studies under Pugno, preparing a programme for an American tour next Winter under Miss Daniel's personal management. Those who have followed Miss Wehrmann's student career predict an enviable future.

I am glad to see that Martin Allsop is making good. Martin is one of the most courteous men in the profession. His Chesterfieldian air is always present even though his mind be absent. The first night he appeared in The Woman in the Case he saw a bunch of violets on the stage. He sprang to pick them up and with his lowest bow handed the flowers to the star.

"Oh, Oh!" gasped Miss Walsh.

"What is the matter?" inquired the solicitous young man.

"Don't you see that you handed me the prop violets that Miss Dorr threw away in that scene?"

Irene Bentley received a pretty Southern compliment from Fitzhugh Lee. Mr. Lee, sitting in a box in a vaudeville house and focusing his glasses on the Baltimore beauty while she sang some airs from The Wild Rose, said: "I have always liked the mistletoe, but I find I prefer the Wild Rose."

THE MATINEE GIRL.

REFLECTIONS

Violet Barney having closed her repertoire season of thirty-eight weeks is resting at Niagara Falls, where she will remain until the opening of her Summer season.

A fire at New Iberia, La., destroyed the Vendome Theatre and other buildings, with an estimated loss of $51,000. The theatre was used for a High School entertainment May 19, but the fire started after the audience was dismissed.

Neil Burgess was discharged in bankruptcy in the United States District Court in Trenton, N. J., May 22. During the progress of the bankruptcy proceedings Mr. Burgess was not seen on the stage, but he will resume his old role in The County Fair in the Autumn.

Frederick W. Schaischa, second violin of the Metropolitan Opera House orchestra, has had his violin stolen. It is valued at $500, and is a Didle a Duchess de l'Angoulême Miricourt, made early in the nineteenth century.

Claudia White, her mother, and several friends, were members of a box party given in her honor by Barnum and Bailey's press staff during the show's engagement in Philadelphia.

William Mendelsohn, manager of the People's Theatre, and Rosie Marks were married last Tuesday at the Roumanian Synagogue. Among the guests were Jacob P. Adler, Bertha Kalich, Abraham Watman, and M. Marks.

Abe Thalheimer has recovered sufficiently to go to Atlantic City for his convalescence.

Charles Frohman will open his new Aldwych (London) Theatre in December with Sunshine, a spectacle, with Seymour Hicks and Ellaine Terriss as the principals.

Fritz von Ebling, who said he was a Columbia student, threw a necklace of diamonds and pearls on the stage of the Lyric Theatre while Julia Sanderson was singing the Rickshaw song last Wednesday night. After the jewels had been admired by the company, they were returned to the donor, who, it seems, was following a custom that prevails in Germany.

May Capwell and W. Layton Stanton, both of the Bennet-Moulton company, were married at Sheboygan, Wis., on May 20.

Edwin Clayton, who was to be featured in the part of Oswald in Ghosts next season, has decided not to accept the engagement, and has returned to his home in Boston, where he will spend the Summer.

Virginia Booth has recently opened her first tour in repertoire under the management of A. B. Crawford, with very promising prospects. Camille and Leah are included in her list of plays. She will visit the South next season for the first time in seven years.

Bertha Kalich, who is starring with the George Fawcett stock company, the night of May 24, after the play, gave the entire company a supper at Schulin's, in Forsyth Street.

Charles Bachmann, a protégé of George M. Cohan, was given a chance to play the role of Sing Song, the Chinese newspaper man in Little Johnny Jones, at the New York Theatre May 24. Although he had had practically no stage experience he made good. Bernard Dillon, who has been playing the part, is going into vaudeville.

Ida Brooks Hunt and Margaret Sayre, of the Woodland company, sailed on the *Deutschland* May 25.

Harry E. Rowe will close a season of forty weeks with E. J. Carpenter's A Little Outcast company May 30. He has been playing George De Voe (genteel heavy), and will open with the Irving French company, June 5, in Wausau, Wis., to play the leads and manage the stage.

An eight-pound boy was born to Mr. and Mrs. Jackson P. Searle in New York last week. Mother and child are doing well. Mrs. Searle was Louise Courtney, daughter of William Courtney, well known as an oratorio tenor and teacher, and returned from abroad about eight years ago after studying in Belgium and England. She was married to Mr. Searle at St. Peters' Church, Chelsea Square, where he was soloist, in 1903. She has appeared with musical and concert organizations. Last September they joined the successful English production of Parsifal under Henry W. Savage. Mr. Searle, cast for a part, was subsequently appointed stage-manager, and they toured the East.

Lillian Mortimer in No Mother to Guide Her will open her season August 6, at Detroit, Mich.

An entertainment for the benefit of the University of Tennessee was given May 20 in Whittier Hall, at Teachers' College, Columbia, by the Self-Government Association, a college organization. Coats of Many Colors, a farce, by Alice T. Ashbrooke and M. Wilma Sullivan, members of the association, and Trial by Jury, by Gilbert and Sullivan, were presented. The casts for the plays were composed entirely of women.

Eva Thatcher has just closed a season of thirty-four weeks with Gus Hill's Happy Hooligan company, under the management of Al Dolson, and opens on the Nash Circuit June 5 for five weeks, and will spend the month of August at Lewis and Clark Exposition.

George Marion, stage director for the Savage attractions, is abroad witnessing the dramatic productions of London and Paris.

A. Toxen Worm sailed for Europe on the *United States*, of the Scandinavian-American Line, on Wednesday of last week. Mr. Worm will sail directly to Norway and Denmark, and from there journey to Berlin, in which capital he will meet George C. Tyler and Joseph Brooks. Together the party will proceed on an automobile tour of the three Scandinavian countries. At the close of this tour Mr. Tyler and Mr. Worm will embark on a steamer for Iceland to look over the local points mentioned in Hall Caine's The Prodigal Son, which he will produce at the New Amsterdam Theatre in August, and bring back with him views and photographs of the different places for the use of the scenic artists and stage-managers.

A pleasant incident occurred during the recent visit of President Roosevelt to Chicago. While passing through the corridor of the Auditorium on his way to the banqueting hall his attention was attracted by the sound of singing from the half-open door of a room occupied by Mabel Hollins, of Piff, Paff, Pouf. She, on seeing the President, immediately diverted the monotonous scales of vocal practice into the melody of "The Star Spangled Banner," a compliment which the President alluded to in his speech to the Chamber of Commerce. The President also asked the manager of the hotel to convey his thanks to Miss Hollins.

William T. Keogh, who has just leased the American Theatre and is negotiating for the Trocadero, announces that he will run the Criterion Theatre in Brooklyn next Summer as a burlesque house.

May Curtis, known to the stage as Pauline Maulnacht, was taken to Bellevue Hospital Thursday, suffering with what seemed to be a serious nervous breakdown. It is said that she had been studying constantly for the leading part in Ben Hur next season. She is a daughter of F. D. Curtis, a banker of Grand Rapids, Mich.

The Mattoon Theatre, Mattoon, Ill., was visited by fire on May 19, and all its scenery, curtains and the interior work of the stage were destroyed. Loss, $2,500. The fire originated in the boiler room from an unknown cause.

Mrs. Eugenia E. Sweeney, daughter of the late George W. Fursman, has been granted by Judge Leventritt an interlocutory decree for an absolute divorce from William Sweeney, bandmaster with the Buffalo Bill company, and full custody of their child, Georgia Mal. Hereafter she will be known by her maiden name, Eugenia E. Fursman.

THE STAGE IN ITALY.

Prose Theatre in Rome Discussed—New Plays of Small Merit—Comedy and Melodrama.

(Special Correspondence of The Mirror.)

ROME, May 10.

The project for a permanent prose theatre in Rome, as in other countries of Europe, is still under discussion. A short time ago the Society of Authors had a general meeting, with Count San Martino in the chair, to study the project, and it was proposed that the society should contribute to the enterprise the sum of 40,000 francs—that is, all the sum it has to dispose of. The proposal was unanimously voted. In return Count San Martino announced that the Society of Authors would have a prominent part in the direction of the new theatre when established. The King, Queen Marguerite and the municipality have promised donations, as also have many private speculators. Pezzana was present at the meeting and Count San Martino welcomed her with very flattering words in the name of all present. Enthusiastic cheers followed, and Pezzana thanked the Count in a few words, spoken with her unique voice, which, when heard, penetrates every heart. This time it really seems a possible scheme, since the King and so many moneyed men have come forward to support it. Novelli, however, is not at all sanguine about it, and he speaks with feeling. "The project has my best wishes," he says, "and I hope that it will be more fortunate than mine was!"

True, many efforts have been made, from time to time, to establish a permanent theatre in Rome and have always failed. But this need not mean that the present project will also fail. Unfortunately, Romans lack a literary education. They may go to hear the same music night after night for a whole season, but they will not go three nights running to see the best comedy or tragedy ever written. Then, again, the Roman public does not renew itself. It is composed of only a limited number of persons, always the same, and they soon tire of seeing only one piece played. It is this that will form one of the greatest difficulties in bringing the project to a successful issue. Great stars, I hear, will not be included in the projected permanent company, which will be taught to study their parts with intelligence. Time will also be given for this study, under the guidance of great actors and actresses retired from the stage and giving their experience to the teaching of younger aspirants. It is also intended to give good, clean plays, instead of the dirty farces which have become too frequently common on the Italian stage, much to the disgust of the more respectable and intelligent part of the public.

And now to work, Count S. Martino and Company!

It has been rumored that the new theatre would open with Nero, a new tragedy by d'Annunzio. But d'Annunzio denies this report. More's the pity, for he would have given us a Nero different from any other. It is certain that when d'Annunzio was last in Rome he was deep in study of Nero's history and times. The Christian memories of the time also deeply interested him.

Meanwhile his Torch Under a Bushel has proved half a failure here. The theatre also was but half full owing to the prices having been raised for the occasion. Nevertheless, d'Annunzio and the artists were called and recalled, in Italian style, but that does not always mean success in Rome.

Another failure is The Prince Consort, a tactless reproduction of a royal scandal, which not long ago made men's and women's tongues wag from one end of the world to the other. The Roman public wisely objected to see this royal scandal reacted before their eyes, especially as one of the original personages is still seeking oblivion on Italian soil.

Another failure (I have more failures than successes on my pen to-day) is Pinero's A Wife Without a Smile, which fell, never to rise again.

Otero is here and is looking as beautiful as ever, and is as much begemmed as ever.

A young lady has come to the fore with a comedy in four acts, entitled New Victims. Without being a *chef d'œuvre*, the comedy has some good points, here and there. On the whole, however, the play lacks the most elementary qualities which make a good comedy. The plot is so confused that the spectators often asked each other what it all meant. There is too much talk in it also, and the talk is intolerable. Another defect is that there are too many useless scenes in it and too many secondary characters, who come and go without any rhyme or reason. But who are these New Victims? They are girls who marry merely for the sake of being married and are unhappy ever after. "Better if they worked and earned a living," says the authoress. "Much better," answers one of the actors. The victims here are certainly not new. Old authors have written of them and modern authors pity them. One of these "new victims" has a disagreeable husband and she exclaims on the public stage that she hopes she may never have children! Another disappears suddenly from public view and we are not told what becomes of her. The third deceives her husband, for the sake of luxury, and kills herself. That is the whole plot, if plot it can be called.

There were many friends of the authoress in the theatre and they called her in front of the curtain. I have heard since that she was quite satisfied with the result of the evening. She expected worse.

That any one should attempt to write a Marion Delorme after Victor Hugo's celebrated play seems almost an impossibility. And yet this has actually been attempted, with a result that might have been expected. The public was ultra-cruel, however. It not only hissed, it jeered the poor actors on the stage and cried "Curtain!" over and over again till the theatre became the scene of a tumultous riot and the poor actors literally lost their heads. The hardest heart might have pitied them, but did not.

The End of a Straw is a little one-act fancy by a new and quite young author, and it had a quiet success, not loud enough to raise too many illusions in the author's mind, yet spontaneous enough to encourage him to "go on" and "try again." The plot runs on an imbroglio between a married couple. Each has a little secret and the husband fears that his wife will discover his, while the wife fears that her husband will discover her secret. All ends well.

All for Love is a very dark drama, written by a lady (another lady!). Gisella Barbieri, the wife of George Barbieri, has a brother (Andrea De Franchi). But she does not know that he is her brother. The father on his deathbed makes the young man swear never to let Gisella know he is her brother. The two, however, meet mysteriously, and anonymous letters reach the husband, who is jealous and suspicious. His suspicions increase when Andrea offers to take him as partner in his business. He also finds a letter from his wife to Andrea. The result is that Andrea is shot at the end of the first act. A workman is accused of the murder, having had words with Andrea a short time previously, and George allows the man to be brought to justice to save his daughter from the shame of having her father found guilty of murder. He is also vile enough to continue Andrea's business and to make use of his inventions, by which he becomes rich. Ten years pass. Barbieri's daughter is a grown up girl and has two lovers. One of these runs after her money. The other is the son of the innocent man who was condemned in lieu of Barbieri and the girl loves him the better of the two. One day Barbieri, mad with remorse, tells Larocco (the other lover) of his crime, and Larocco asks for the girl's hand in return for the secret. Barbieri accepts, but the girl refuses. The father, however, insists, and a day is fixed for the wedding. At the ceremony, however, when the girl is asked if she will take the man for her husband she says: "No!" in a loud, firm voice. After this Barbieri confesses his crime and dies.

The authoress has dramatic instinct. She arranges her scenes well and knows how to make her puppets move and speak. She only wants more experience and a more natural plot to become a really good playwright. As it is the play is a certain success, and when the authoress appeared before the curtain she was greeted with thunders of applause, not on account of her play, but because of her beauty and elegance. She is a Genoese by birth and has all the marblelike beauty of which Genoa is so justly proud.

S. P. Q. R.

IN SOUTH AFRICA.

A Splendid List of Attractions—Circus Companies Clash—Good Vaudeville.

(Special Correspondence of The Mirror.)

JOHANNESBURG, April 25.

The amusement loving inhabitants of the Rand have at date of writing placed before them the largest number of high grade attractions that have exhibited at one time in this city within memory. We have musical comedy at His Majesty's, drama at the Standard, vaudeville at the Empire, bioscope and band concerts at the Wanderers', and a circus war is in progress. Two of the largest arenic amusement enterprises south of the equator have clashed in Johannesburg, and the fight for the South African field appears to have started in real earnest. Last Saturday night I went the round of all the entertainments in town and found business phenomenal. Every seat at His Majesty's had been sold before the doors opened. The Standard had the "House Full" sign out when the performance commenced, and the Empire had its usual Saturday night crowd. Bostock's large marquee was not packed, but the audience was of good proportions, and Fillis was turning hundreds away, which has been a nightly occurrence since the circus came to town four days ago.

The new George Edwardes Gaiety company opened at His Majesty's April 10 to a packed house. Large audiences have been attracted throughout the past week, and the critics have been lavish in their appreciation of the company individually and collectively. The high standard of ability of the present organization reflects unbounded credit upon Manager G. H. Smith, who selected the artists in England. The production chosen by B. and F. Wheeler from the company's large repertoire of most recent London hits, in which to open the Johannesburg season, is The Orchid, a musical comedy which, I believe, has not yet been given in America. Like so many of the George Edwardes productions, the book is by James Tanner, music by Carlyll and Monckton, with lyrics by Adrian Ross and Paul Rubens. The Orchid compares favorably with their previous concoctions, and although it cannot claim greatness in musical excellence, it is a true farcical satire and seems destined to have a prosperous run here.

Of the personnel of the company, Myles Clifton, Victor Gouriet, and Nellie Palmer are old favorites, and their great popularity prompted the management to re-engage them. All the other members are strangers, and the ones likely to win fame in this country are Anna Hickish, Daisy Wallace, Maude Thorne, Sybil Thorne, Millie Vere, Jessica Deane, George Grundy, Edmund Sherras, Arthur Staples, Percy Cahill, and Stanley Wade, the stage director. The powerful chorus and orchestra are well trained. The scenery, by Alt. Terraine, ranks with the most magnificent exhibited in this country. The Gaiety company will remain in Johannesburg at least twelve weeks, and during the season The Duchess of Dantzic, The Cingalee, The Cherry Girl, The Merry Madcap, and Veronique will be staged. Herbert C. Howland is the musical director.

The Sass-Nelson Comedy company recently presented She Stoops to Conquer at the Standard for twelve nights with their accustomed success. Katherine Pole's conception of Kate Hardcastle was artistic and carried with it the bright intelligence which she always shows in her work. Claude King was particularly good as Young Marlow. Welton Dale was the Tony Lumpkin, and he had the audience convulsed with merriment whenever he was on the stage. As Mr. and Mrs. Hardcastle, Reginald Dartrey and Mrs. Dartrey both gave admirable enactments. The current attraction at the Standard is a revival of If I Were King, one of the biggest successes the theatre has known under the Sass-Nelson regime. Next Saturday night, April 22, will be given the first African presentation of The Scarlet Pimpernel, a play that is having a run in London. Mr. Sass promises that it will be one of the finest productions ever placed before a South African audience.

The Moody-Manners Opera company concluded its farewell visit to this city at His Majesty's, Saturday, April 8. The engagement was for two weeks, and fairly large audiences were attracted. The works of the great masters were again rendered in commendable style by the large and efficient company, and were enjoyed by all true music lovers in the Golden City of Johannesburg.

Leonard Rayne has returned from London with a new dramatic company and has been presenting The Prayer of the Sword and Lady Elizabeth's Prisoner, with success, at the Capetown Opera House.

The Wheeler Dramatic company will open at Kimberley on Easter Monday for a season of a few weeks' duration, presenting The Darling of the Gods, The Sign of the Cross, Zaza, and other plays from its extensive repertoire. The company will return to Johannesburg in August and will stage several plays new to this country, including The Walls of Jericho and Resurrection. Sylvio Cavalho and Clifford Pembroke are still leading members of the organization.

Several American and European feature acts are at the Empire. Heading the list is the Metropolitan Opera Quartette. They are so well and favorably known in the States that laudatory comment is needless. They have been delighting us for nearly five weeks with gems from famous operatic works, and the general opinion is that they rank with the Pasqualis as the best vocalists ever imported by Mr. Hyman. The "Happy Dutch Girl," Radie Furman, is one of the big favorites and receives numerous encores nightly for her fine clog dancing. Ella Shields opened here a fortnight ago and scored an instantaneous success as a Southern dialect comedienne. Miss Shields sings coon melodies in a somewhat different manner to any one else America has yet sent here, and goes big. Burke and McAvoy are also among the recent arrivals. They are smart tumblers and comedy acrobats. The foregoing are the American acts in the bill. Then we have the European juggler, Bellonini, who presents a number of cleverly performed tricks; Fred and Pauly, the Continental equilibrists, in remarkable hand and head balancing exploits; Mary Thorne, a sprightly English comedienne; Marriot Edgar, popular London comedian; Austin and Cowan, vocal duetists; moving pictures, and last, but by no means least, the famous English monologue comedian and society entertainer, R. H. Douglas, who was welcomed as an old Johannesburg favorite. In his character sketches, A Breach of Promise Case and A Comic Opera Rehearsal, Douglas is a host in himself, completely convulsing his audience and meeting with an ovation at every performance.

Fillis' Circus and Menagerie is breaking all previous records in the annals of circus business in this city under canvas, and the man responsible for this is none other than the Dare Devil Diavolo (otherwise Carter), whose looping the loop act is attracting thousands to the circus nightly, the perilous ride being the talk of the town. In other departments Fillis' Circus is not up to the usual high standard of former seasons, but mention must be made of the Three Panamas, clever juvenile acrobats and dancers; Lizzie Yelding, a dashing equestrienne; Dannie D. Almaine, rider; Lieutenant Staines, daring lion taming and elephant acts, and the superb horsemanship of Madame Fillis. R. H. Staines and Louis Condell are the popular managers of the concern.

Bostock and Wombwell's Circus and Monster Animal Exhibit opened in Johannesburg April 10 to big business until Fillis came in opposition. Frank Taylor, the managing director, intended to exhibit here at least four weeks, but has wisely decided to move on to Pretoria with the circus section of his show until the novelty of Diavolo at the rival show has worn off, the menagerie remaining in Johannesburg. Bostock has several world renowned circus and vaudeville specialties for his South African tour, notably the Lukishima Japanese Troupe and the Frants Family of acrobats, whose performances created a sensation at the Empire in this city some time ago, but the advertising was not effective enough to draw large crowds.

Wallerstien's Jewish Dramatic company is to commence a season of Yiddish plays at the Gaiety Theatre on Good Friday, and Mr. Hyman has arranged with Morris Waxman to present his Hebrew Operatic and Dramatic company in a series of matinee and Sunday night performances at the Empire.

Anna Plum, the American prima donna with Hartmann's Metropolitan Opera Quartette at the Empire, is winning fresh laurels through her magnificent singing and pleasing manner. Mr. Hyman booked the quartette during his recent tour of the States, and at first Miss Plum refused to accompany the party to this far off land, but Mr. Hartmann, realising the weakening effect her withdrawal would have upon his act, eventually persuaded her to sail. Miss Plum tells me that she is enjoying the trip and the strange experiences incidental to it immensely. After six weeks at the Cape Town Tivoli the quartette will sail for London to fill a three months' engagement at the Palace Theatre, and then return to America to play the Orpheum (Western) Circuit next Fall.

The next change of bill at the Empire will have the Kellina Family of eight European acrobats as headliners. Others coming are: McDonald and Huntingdon, American singing and dancing act; Millie Engler, Dave O'Toole, and Ethel Dunford. Work on Hyman's New Music Hall has commenced.

J. M. DOBINSON.

Photo Rands and Brady, Providence, R. I.

LISLE LEIGH

Lisle Leigh is pictured above as Leah in Leah the Forsaken. The illustration suggests the strength and emotional power for which she is noted. Miss Leigh has had a successful career upon the stage, particularly in stock company work, where her heavy and emotional abilities have especially fitted her for the line of parts she has played. The press and public in the cities where she has been seen have testified to her unusual talent. Among her most successful roles have been Mercy Merrick in The New Magdalen, Camille, and Sapho. For four seasons Miss Leigh has been a member of the Albee Stock company, two seasons in Providence and two in Pawtucket, in the Summer. She has decided this season to give up stock work and she will probably come to New York in July, when her plans for the Fall season will be completed.

MERRILL-VAN LAER SCHOOL PLAYS.

Two little plays given for the benefit of the College Settlements Sub-Chapter Fund by pupils of the Merrill-van Laer School, attracted a large and fashionable audience to Carnegie Lyceum Monday night, May 22, and served to show the careful training of the young actors and the skill of the playwrights. The first was Evangeline Wilbour Blashfield's one act comedy, In Cleon's Garden, with the following cast:

Cleon	Dorothy Wilde
Charmides	Madeleine Wright
Lysis	Irene Eldred
Gryllus	Elizabeth Wilmot
Amphione	Sue Burnet
Clea	Elizabeth Taylor
Doris	Edith Weidenfeld
Praxilla	Olive Geer
Parthenis	Grace Denny
An Old Woman	Jessica Physioc
Echo, a parrot	Edith Weidenfeld

The second piece, presented for the first time on any stage, was a one act comedy, The Piper's Pay, by Margaret Cameron. The little play deals with the tendency of some people to collect souvenirs from restaurants, and the punishment which may overtake them. The situations are cleverly arranged and the piece is full of bright lines. The cast was as follows:

Peggy Burton	Jean Crispin
Mabel Dover	Jessica Physioc
Freda Dixon	Madeleine Wright
Mrs. Hereford-Carr	Beth Sully
Mary Clark	Elizabeth Houghton
Evelyn Evans	Olive Geer
Katie	Julia Siegel

Van Tassel Sutphen's Japanese sketch, Cherry Blossoms, was given by Agnes Finzer, and Katherine Crawford furnished an entertaining musical programme.

THE RUSSIAN PLAYERS.

The Russian company of players headed by Paul Orleneff, gave a special performance of Ibsen's Ghosts at the Windsor Theatre last Tuesday, and on Friday began an engagement at the Grand Theatre, during which The Chosen People, Tsar Feodore, The Karamasoff Brothers, and Ghosts will be presented. In Ghosts Mr. Orleneff plays Oswald; Madame Nasimoff, Regina; Mr. Orloff, Engstrand; Madame Ljalina, Mrs. Alving, and Mr. Wronski, Pastor Manders.

AT THE THEATRES

American—Fedora.

Drama in four acts by Victorien Sardou. Revived May 22.

Loris Ipanoff	Edwin Arden
Jean de Sericux	Charles Hammond
Gretch	Dodson Mitchell
Desire	Frederick Sullivan
Tschlieff	Edwin Evans
Dr. Lobeck	Harry Blake
Pierre Boroff	George Schraeder
Cyrille	
Bouvel	Regan Hughston
Dimitri	Daisy Lovering
Laskieski	Guy Nichols
Dr. Muller	Harvey Cassidy
Ivan	Henry Arthur
Basille	Charles Elmer
Evan	Louis Cozzens
Servant	Walter North
Countess Olga Soukeroff	Alice Butler
Baroness Ocka	Lulu Freeth
Madame de Tourney	Sarah Sumner
Marka	Willa Keyes
Maid	Rose Allen
Fedora	Mme. Bertha Kalich

There were a number of unusual features about the engagement of Bertha Kalich at the American last week that made the occasion notable. Just when certain managers are complaining that there are no attractions George Fawcett, after a hard schooling outside, goes against all advice, galvanizes the moribund and shows the wise a thing or two well worth knowing and doing. He has afforded an object lesson. Also notable was the way Bowery and Broadway united to fill the stage with flowers and the auditorium with a vociferous welcome to the debut of a Yiddish star into English, which, by the way, she spoke with remarkably little dialectic mar. In the ten years that Madame Kalich has been playing—not only classics, but native products of Yiddish dramatists—at the Thalia Theatre she has won a homage which is only given to the highest sincerity and worth. Such delirious homage is rarely seen in the uptown regions where Madame Kalich has now made her appearance as an interpreter of English roles. Though her choice of Fedora was a happy one in that it gave her remarkable force full sway, it was also fortunate in not demanding that great subtlety in readings which would doubly tax an artist appearing for the first time in an alien language. She was wrought to the highest pitch by the difficulty of her task, its importance to her and the remarkable enthusiasm of her admirers. This probably accounts for a certain lack of that power in repose which she has full command of in the naturalistic dramas of modern men like Gordin, and therefrom resulted an artistic lack noted by those keen analysts who had not studied the local field as well as that newcomer, Mr. Fawcett.

In order to speak a language like a native one has to arrive at that condition where one thinks in that language. While she showed a fine command of English, as far as clearness of enunciation goes, there was that slight and almost indefinable something that suggested to the last analysis that she was translating mentally, just as one translates a native into a foreign idiom. Every actor does this to a certain extent, but it becomes as automatic and unthinking as the ready writer runs thoughts into ink. But Madame Kalich will soon conquer this with that same skill and perseverance with which she has conquered English, and her work will be as keen a pleasure to the analyst as the slight accent she retains is to the ear.

Her unusual vital powers were shown to the best in this very theatrical work of Sardou's craft in which are inlaid so skillfully nearly all the elemental passions that sway humanity. In these she showed technical mastery and dynamic temperament that will carry her high in the new field she has entered, because she has such sincerity and loyalty to truth in interpretation that she must ever make quick response in all hearts through which flow red blood. The thrilling, vibrant quality of her voice, her expressive and easy, graceful gestures and the quick response of an interesting countenance will aid greatly to bring quick response to all roles where great passions have sway. It is unfair to compare her with Bernhardt, Réjane or Duse, of all of whom she reminds the listener at times. All great cathedral chimes can strike twelve while telling the truth about the time struck, and yet have an individual harmony, although they recall all other swelling harmonies that have rung through the soul at its high noon of feeling.

It is sad to have to chronicle that the star did not receive the support she merited in her plucky fight against such great odds from Mr. Arden, to whom fell the honor of interpreting that interplaying role that causes her greatest climaxes of soul agony. When he told the story of how the man she loved really died he could not be heard at all. He might have been talking in a foreign tongue for all the ear could catch. He was explosive in his transitions, while she was artistic in indicating their growth and developings from evident causes. Like others in the cast he also offended in tailoring. That he has great intensity and mental keenness only makes his shortcomings the harder to condone. From a king one has a right to demand royalty. Others did conscientious work, Dodson Mitchell, Charles Hammond and George Schraeder being especially good. Daisy Lovering delighted by earnestness and dash, making an especially charming boy. The other women played well, keeping the picture artistically, and it was well worth keeping, for the production merits special note artistically, while the gowns of Madame Kalich were sartorial delights to both the masculine and feminine elements of the audience. The play is so successful that it is continued this week.

West End—The Second Mrs. Tanqueray.

Play in four acts by Arthur Wing Pinero. Revived May 22.

Sir George Orreyed, Bart.	John T. Doyle
Captain Hugh Ardagh	Albert Andruss
Aubrey Tanqueray	Edmund Elton
Cayley Drummle	Lincoln Plumer
Frank Misquith	W. H. Pendergast
Gordon Jayne, M.D.	J. C. Fenton
Page	Frank Lenox
Lady Orreyed	Isabel Irving
Mrs. Cortelyou	Hattie Arnold
Ellean	Edna E. Brothers
Maid	Grace Powell
Paula Tanqueray	Eugenie Blair

To step from the broad-brush emotional work in Sapho and Camille to the more subtle characterization necessary in The Second Mrs. Tanqueray, in which emotions are by no means wanting, but rather etched in with steel point cunning by that master of technique, Arthur Wing Pinero, is an achievement that makes a strong demand on the powers of the most competent artist. Monday night at the West End Theatre Eugenie Blair met that demand and satisfied it. In the part of Paula Tanqueray she gave the most satisfactory performance of the engagement. This was the third and last week of her season at the West End. A good sized audience was in attendance on the opening night, and generous applause followed each descent of the curtain. The play is comparatively new to the majority of Harlem playgoers and was followed with unflagging interest. It was Miss Blair's first appearance in the role, which suited her admirably. In moments of the strongest feeling whether of joy or sorrow, she met the requirements remarkably for a stock star. She was the beautiful Paula, changeable, impulsive, quick to err, as quick to repent. In the scenes with the stepdaughter, Ellean, where, heart hungry, she craves the girl's affection, she did especially good work. With Aubrey she was the jealous, passionate woman, who engaged his pity and won his affection. Her little contrariness and her petulance were natural and irresistible.

The company was especially strengthened for the production. Edna Brothers gave a sweet, womanly performance, with a finish that marks all her work. Harriet Ross as the artificial Lady Orreyed made a striking contrast to the unconventional Paula. Hattie Arnold was excellent as Mrs. Cortelyou. Edmund Elton's performance of Aubrey Tanqueray marks the climax of his successful work at the West End with a characterization that can but bring new honors to his credit. With each new role he has showed increased command of his art. John T. Doyle did clever work as the maudlin Sir George Orreyed. Albert Andruss was satisfactory in the exacting part of Captain Hugh Ardagh. J. C. Fenton and W. H. Pendergast deserved credit for small but well acted roles that created the needed atmosphere of the first scene. The lovable character of Cayley Drummle was poorly done by Lincoln Plumer, who looked the matinee hero and acted like an amateur, reciting his lines—good lines, too—with the overprecision of a kindergarten scholar. The play was well staged and the mounting effective. Manager George Blumenthal takes Eugenie Blair and company to Toronto, Canada, for a month's engagement, and the West End Theatre closed last Saturday night after the most successful season in its history.

Harlem Opera House—Camille.

Drama in five acts by Alexandre Dumas. Revived May 22.

Camille	Adelaide Keim
Armand Duval	Martin L. Alsop
Monsieur Duval	Giles Shine
Gaston Rieux	T. N. Heffron
Count De Arville	Arthur V. Johnson
Gustave	J. J. Fitz Simmons
Messenger	Edward E. Gerlinger
Arthur	J. Harris
Madame Prudence	Lizzie Goode
Nichette	Ida Bothner
Nanine	Elena Rossiter Powers
Olympe	Lillian Clayes

From the reception tendered Miss Keim during her inaugural week in Harlem it would seem that theatregoers of that section of the city would make her engagement a notable one by enthusiastic support. While the choice of Camille could not be considered a happy one for the joyous season of sunshine, they seemed to enjoy weeping at the long drawn out woes of the Lady of the Camellias. Miss Keim is girlish in beauty, yet charms by the womanly tenderness and appeal in her love scenes, and she never makes the part hectically ill. Her voice is sweet in the upper registers and powerful in the lower range. She reads with such keen intelligence that she is never monotonous, however one deprecates her overuse of stress and chest tones. Because of her grace and beauty she is always a pleasing object.

The star was handicapped by *mésalliance* with a Duval family totally inadequate in both generations. Lacking their sufficient support, no wonder she had to pawn her trinkets and accept charity from Gaston. This Gaston was excellent, having much of the dash and carriage of a true lover. Arthur V. Johnson made a young Count, having repose and distinction of manner. Lizzie Goode won appreciation by her character work. She merits especial credit for clear enunciation and a clean-cut rendering of her familiar lines. Ida Bothner and Elena Powers were pleasing with the attractiveness of youth. Taken altogether it was a creditable presentation of the classic for a stock company, both as to artists and production. Heartsease is the bill this week.

Yorkville—The School for Scandal.

Comedy in five acts by Richard Brinsley Sheridan. Revived May 22.

Sir Peter Teazle	John Sutherland
Sir Oliver Surface	James Cooper
Sir Benjamin Backbite	Milt Dawson
Sir Harry Bumper	Maurice Costello
Joseph Surface	David Edwin
Charles Surface	Maurice Freeman
Crabtree	Alfred Mayo
Rowley	William Wright
Careless	Harry Cowan
Moses	Alfred Mayo
Trip	Owen Burr
Snake	Harry Cowan
Sir Peter's Servant	A. H. Tucker
Joseph's servant	James Russell
Lady Teazle	Anne Sutherland
Lady Sneerwell	Helen Singer
Mrs. Candour	Mayo Louise Allen
Maria	Ella Reed

It was really a very creditable playing of Lady Teazle to which the East Side was treated last week by Anne Sutherland. She has just that overflowing vivacity of spirit and ebullient charm of womanhood that are necessary for the right interpretation of the role. The audiences caught her delightful manner eagerly and showed plainly the reason of her personal popularity. It is unfortunate that as much cannot be said for the organization as a whole, for they quite missed the spirit of the fine old comedy and there was much roughness of work and an unpardonable fumbling of lines. It is a good idea to revive the old classics occasionally in these days of high royalties. The public needs the chance to meet strangers, and the actors would do well to improve the opportunity for practice in old school methods. The costuming can be praised unreservedly, for it was of unusual excellence for such a production, though there were occasional carelessness and inartistic attention to details in make-up. The ladies of the cast were far more conscientious than the men, playing carefully and in faithful friendship with their lines, not merely having scraped an acquaintance.

The bill for this week will be The Silver King, with special scenic and electrical effects and an augmented cast.

At Other Playhouses.

FOURTEENTH STREET.—After the matinee performance of My Tom-Boy Girl on Wednesday, Lottie Williams gave a reception on the stage to women and children.

NEW STAR.—The Black Mask is the bill.

LYRIC.—Jefferson De Angelis sang "That's Art," his acrobatic burlesque song, May 24, in Fantana, for the first time since the breaking of his arm early in April.

BIJOU.—This is David Warfield's last week in The Music Master.

NEW YORK.—At the conclusion of his engagement at the New York Theatre on May 27 George M. Cohan and his Little Johnny Jones company left by special train for Chicago, opening in that city for a Summer run at the Illinois Theatre on Monday night, May 29.

THIRD AVENUE.—Uncle Tom's Cabin is the week's attraction.

FROM HENRY GUY CARLETON.

THE MIRROR has received the following letter dictated at Jacksonville, Fla., by Henry Guy Carleton to his nurse on May 18. It is signed by the veritable and apparently strong hand of Mr. Carleton himself, and furnishes its own recommendation:

To the Editor of The Dramatic Mirror:

SIR: As usual the account in your columns of my illness was the only really accurate one in the entire press. I had an attack of apoplexy just after arising, and my entire left side is paralyzed as a result. Of course this symptom will yield, but it will take time. My mind has been entirely clear through the attack, and I have every promise of a recovery sufficient to be able to at least slowly continue my work, which, of course, I intend to do. Allow me through your columns to rebuke a vile slander which has been insinuated in various hidden ways, and which has reached me, my physician and several of my friends in covert ways. I allude to the insinuations that I have been and am insane.

The best refutation of this can be given by my personal friends, who have had me under constant observation since my first attack, on Feb. 2, 1901, from overwork in the matter of my patents. I took out thirty-four electrical patents in two years, besides working about eighteen hours a day in the shop with the first models. This marked the time when my pen was silent. The first attack was severe and my convalescence slow and tedious, but I had to keep at work until two years ago, when I gave up my interest in the company and came South to reside. I have still kept my pen bright, and my last works will, I know, be pronounced my best. As my friends are gentlemen of the highest standing in medical circles, their word will, I am sure, offset that of any garrulous sneak who is trying to damage my name while I am absent and helpless. I can refer to the veteran Dr. John Gourley, of Central Park West; Dr. Richard Kalish, of 36 West Forty-seventh Street; Dr. Parker Syms, Dr. Edward Fisher, Dr. E. O. Quimby, Dr. H. Seymour Houghton, West Eighty-eighth Street; Dr. George Harrison, Dr. Teddy McGinniss, of the New York Yacht Club; Dr. Arthur B. Townshend, of "The Collingwood," West Thirty-fifth Street; Dr. Henry Stearns, Dr. Alexander Lambert, who has recently been off shooting bears for the President; Dr. Morris Booth Miller, the brilliant young surgeon of Philadelphia; Dr. Jackson, of the Hotel Royal Palms at Miami, and Dr. Solliace Mitchell, of Jacksonville, who is pre-eminently the physician of Florida. These men have had me under constant observation for four years, and are competent to give the lie to the nasty little Rialto gossips.

It is well known that I never care to air my troubles in the press, but this infamous insinuation makes patience cease to be a virtue, and I kindly ask you to give this space that the public may have access to my jury. The fact is any lesion whatever of the brain or nerves is looked upon by these degenerate minds on the Rialto as proceeding from one cause, paresis. It is humiliating to even have to refute such vile liars, but the eagerness with which malice spreads evil reports compels me to find a way to place the truth before the public, and I can find no better channel than your honest columns.

I have work yet to do, and I mean to do it in spite of all handicaps. I shall plow my furrow to the end, and find my triumph over my pigmy enemies in the harvest which I am sure will come.

HENRY GUY CARLETON.

EDUCATIONAL ALLIANCE PLAYS.

The students of the Educational Alliance Dramatic Club have been doing valuable work during the Winter, a work of high importance to themselves and their neighbors, in the line of the objects of that most valuable institution. On the evenings of Jan. 14, 15, and 21 they gave Ingomar, staged under the direction of Emma Sheridan Fry, who also staged As You Like It, which was presented on the evenings of April 29, 30, May 1, 6, 7, and 8. The version was also the work of that lady.

On Saturday evening, May 13, the Dramatic Club of the Thomas Davidson School presented a cycle of mediæval miracle plays. These were: The Creation and Fall of Man, Noah's Ark, The Sacrifice of Isaac, and The Shepherds. David Klein directed the plays.

The following were the persons of the plays: Deus, Eliza Caplan; Angelus Cherubyn, Louis Weinberg; Lucifer, Frank Yanofsky; Expositor, Louis Weinberg; Adam, Joseph F. Rosenlicht; Eve, Mary L. Katzin; Noah, Abraham Pollock; His Wife, Rose Wiener; Her Gossips, Edith Scholer, Bessie Shostac, Lillie Shostac, Abraham Bush; Shem, Harry Levine; Ham, Israel Klein; Japheth, Samuel Metz; Shem's Wife, Elsie Abramson; Ham's Wife, Estelle Weiss; Japheth's Wife, Esther Okin; Abraham, Louis Schiffman; Isaac, Dorothy Cohen; Angel, Edith Scholer; Gyb first shepherd, Harry Lee; John Horne, second shepherd, Frank Yanofsky; Tud Slowpace, third shepherd, Morris Fein; Mak, a sheep stealer, David Klein; Gyll, his wife, Abraham Bush; Angel, in The Shepherds, Selma Markels; Choral director, Bessie Shostac.

NORTHWESTERN MANAGERS MEET.

The Northwestern Theatre Managers' Association held its annual meeting at Madison, Wis., Wednesday afternoon, May 10, the following theatres being represented: Appleton Theatre, Appleton; Calumet Theatre, Calumet, Mich.; Lyceum Theatre, Duluth, Minn.; Grand Opera House, Eau Claire, Wis.; Peterson's Opera House, Escanaba, Mich.; Crescent Opera House, Fond du Lac; Green Bay Theatre, Green Bay; Kerredge Theatre, Hancock, Mich.; New Ishpeming Theatre, Ishpeming, Mich.; Myers' Opera House, Janesville; Fuller Opera House, Madison; Scott Opera House, Marinette; Marquette Opera House, Marquette, Mich.; Grand Opera House, Oshkosh; "Soo" Opera House, Sault Ste. Marie, Mich.; New Opera House, Sheboygan; Grand Opera House, Superior; Grand Opera House, Wausau; New Power Theatre, Hibbing, Minn. Officers for the ensuing year were elected as follows: President, C. A. Marshall, Duluth. Secretary and Treasurer, P. B. Haber, Fond du Lac. The Executive Committee consists of J. E. Williams, Oshkosh; C. D. Moon, Eau Claire, and J. D. Cuddihy, Calumet, Mich., together with the President and Secretary. At the close of the meeting President Marshall left for New York to arrange for the season's bookings.

WESTERN MANAGERS ORGANIZED.

A new association of Western managers was formed in New York last week, with Frank Chamberlin as president, Colonel "Bill" Foster, of Des Moines, as vice-president, and Don M. Stewart as secretary and treasurer.

The purpose of the organization is mutual help and advice, especially in regard to bookings. Several additional desks have been put into the offices occupied by Mr. Chamberlin and Mr. Stewart in the Knickerbocker Theatre Building for use of the members of the organization.

Among the members are J. T. Henderson, George E. Peck, Sam Harrington, Bert Hayman, William L. Busby, and others. Together they control houses in nearly every important town in the West, and two new theatres are soon to be added to their list.

NEW ZEALAND NOTES.

Good Business Rules—Van Biene in The Broken Melody—Gossip.

(Special Correspondence of The Mirror.)

WELLINGTON, April 19.

J. C. Williamson's Gilbert and Sullivan Repertoire Opera company have done exceedingly good business during the Wellington season. After Wellington an overland tour was undertaken en route to Auckland for a season, at the finish of which the South Island will be exploited.

Grossi, the Marvel, whose telepathy performance is very clever, finished a successful season at Fuller's Welling theatre recently. Christchurch was then visited, after which a country tour was undertaken.

William Anderson's Dramatic company played a six nights' season at the Wellington Opera House this week, during which The Face at the Window, A Sailor's Sweetheart, and Through the Divorce Court were given.

The Taylor-Carrington Dramatic company, which has been touring the colony for nearly three years, commences a fortnight's season at His Majesty's Theatre, Wellington, on April 13. The bill for the first week consists of Never Despair, Barnes of New York, and Uncle Tom's Cabin.

Wirth's Circus and Menagerie have met with great success everywhere during the present tour of New Zealand.

The star act of Wirth's Circus is undoubtedly Chefalo's leaping the chasm and looping Kilpatrick's death trap. While in Wellington Kilpatrick and Chefalo wished to be kindly remembered to their friends in the U. S. A.

The Knight-Jeffries Dramatic company play a return tour of New Zealand at the end of the present year.

Dan Fitzgerald, of Fitzgerald's Circus, did not enjoy the best of health during the later part of the recent New Zealand tour of the circus.

Abomah, the Dahomey giantess, has been showing in Auckland in conjunction with Rowley's Waxworks. Mr. Rowley, proprietor of Rowley's Waxworks and Vaudeville Entertainers, died suddenly in Auckland on March 24.

MacMahon's Dramatic company did fairly well in Auckland recently.

George Musgrove's Dramatic company commenced a tour at Dunedin on March 18 with Pretty Peggy, which was followed by Camille, Old Heidelberg, Blind Man's Buff; or, Her Only Way, and Sweet Nell of Old Drury.

Harry Rickards sent another vaudeville combination on a tour of New Zealand this month, opening at Auckland on April 3.

The Fuller proprietary are evidently going to become a large factor in the New Zealand theatrical world in the near future. They recently purchased the Princess Theatre and Provincial Hotel in Dunedin for something like £21,000. They now own the Princess and Alhambra in Dunedin, the Opera House in Christchurch, His Majesty's in Wellington, and the Opera House in Auckland.

West's Brescians, a combination of vocalists and instrumentalists, arrived from London by the *Corinthic* on March 28 for a tour of Australasia.

Alice Pierce, who is described as the "American Impressionist," and Harry Taft, America's whistling comedian, are at present appearing in Australia under the management of Harry Rickards. Their engagement is for six months, so they will not be seen in New Zealand.

Auguste Van Biene, of Broken Melody fame, and his specially engaged English company, are not meeting with the success they deserve in New Zealand. The Wellington season was a "rotter," only one good house, and that the opening night.

Nellie Stewart is due to leave Australia for a tour of America about Dec. 14.

William Anderson's Dramatic company did fair business during the Wellington season with the "blood curdler," The Face at the Window, and A Sailor's Sweetheart. The company opens at Auckland Opera House April 22.

After being closed for some months, owing to the alterations required by the City Council not being done, the Wellington Royal will reopen on Easter Saturday. The work that was required for the public safety has been completed and the license issued.

The Bicknells, whirlwind dancers, who came from America with the Stephenson company (Stine-Evans), will make their reappearance in New Zealand next Saturday night at the Wellington Royal.

Tittel Brune, the American actress, who shortly tours New Zealand at the head of J. C. Williamson's Dramatic company, has been gaining further laurels in West Australia.

ANDREW SMART.

ROBERT HILLIARD A BELASCO STAR.

Mr. Belasco has added another to his list of stars, which includes Mrs. Carter, Blanche Bates, David Warfield, Bertha Galland and Brandon Tynan, whom Mr. Belasco hopes to present in his new play next season. Robert Hilliard is the new player, the contracts having been signed May 24. The news came as a surprise to the profession, for there was no suspicion that Mr. Belasco had been in negotiation with Mr. Hilliard. Now their names are on an ironclad agreement. Mr. Hilliard will be under Mr. Belasco's direction for a term of years, it being understood that his first appearance will be in a new play which has been in the manager's possession for a year. It is the work of an American author, and contains a strong central character that seemingly was so hard to cast properly that the idea of making a production had been nearly given up.

Mr. Hilliard, in whose ability Mr. Belasco always has had great faith—believing that he could develop him as he had Mr. Warfield—was his ideal for the part, but owing to other engagements a contract between them seemed impossible. Recently, however, these obstacles have been overcome, with the result that Mr. Hilliard's future as an actor is now assured. The news first came from Mr. Hilliard at the Lambs' Club, when he was at once the recipient of the warmest congratulations.

BERT LESLIE AND ROBERT L. DAILEY.

The first page of THE MIRROR contains the portraits of Bert Leslie and Robert L. Dailey, two young men who have scored unusual success in the high-class vaudeville houses this season in a sketch called Going Abroad. Mr. Leslie impersonates a burly, good-natured "tough," whose vocabulary of slang is unlimited. Mr. Leslie as a coiner of expressions is unexcelled, and he adds to the dialogue of the sketch from time to time quaint and picturesque phrases. Mr. Dailey plays the straight part in the sketch and helps to emphasize the humor of his partner. He is a brother of Peter F. Dailey and an actor of wide experience. His work in the latter portion of their turn, in which they give a burlesque on the classic drama, is of a high order. From the day on which they produced Going Abroad Leslie and Dailey have been in demand, and all of their time for next season is already booked.

BILLPOSTERS TO CONVENE.

At the annual conventions of the Associated Billposters and Distributers of the United States and Canada and the Canadian Billposters' Association, which take place in Montreal, Canada, July 11, 12 and 13, a poster exhibit will be held in the Montreal Drill Hall, and prizes will be awarded the best posters. As the hall has 30,000 square feet of well lighted space and special awards are to be made to theatrical posters, the exhibition should be interesting and instructive.

THEATRE AT SIXTY-FIFTH STREET.

A new theatre is to be built on Sixty-fifth Street, near Broadway, in time for next season, it is said. The building will be located between the Broadway Arcade and the High School of Commerce, just west of the first structure. The plot is owned by the Empire Square Realty Company, which also owns the Broadway Arcade property. Plans of the house have not yet been made public.

IN OTHER CITIES.

SAN FRANCISCO.

One of the most elaborate scenic productions ever seen at the Majestic was presented on Monday night, May 15-22, when Ivan the Terrible was given. J. H. Gilmour was seen to a great advantage in the difficult role of Ivan, and he adds another successful role to his clever characterizations. Landers Stevens was very forcible as Prince Romanoff. Adele Block was cast for the Princess Trika, and gave a very artistic performance, though playing under a great strain, as she was informed on Tuesday that her father had died suddenly in the East. All the favorites were in the cast and the performance has been a big drawing card. Next week George Woodward in Old Jed Prouty.

One of the best melodramas given here in many days was the performance of The Human Slave, at the Central 15-22. The plot is one of thrilling interest, with splendid comedy and many strong dramatic situations. In one scene the villain is fastened to a revolving wheel and is about to be ground to death when saved by the hero. Mayall again plays the principal role, and Schumer is a capital villain. Juliet Crosby and Edna Elsmere, also Myrtle Vane, acquitted themselves creditably in the female roles. Next week The Convict's Daughter.

Bessie Tannehill, who has been a great favorite at the Tivoli for the last two years, has completed her contract and leaves for the East next week.

Vivian's Papas was presented at the Alcazar 15-22 to a big house. The comedy is very ordinary and at times common, and was not up to the standard of Alcazar productions. Are You a Mason was a much better piece, and the lines were exceedingly clever; the co. also seemed better suited to the roles. Next week A Fool and His Money, one of Broadhurst's comedies, will be given.

Chauncey Olcott and co. at the Columbia 15-22 in Terrance has made a very good impression; his singing and his songs are fine hits. "My Sonny Boy," one of Mr. Olcott's own songs, has made a decided hit, and is being whistled everywhere; he receives many encores each evening for his fine rendition. The co. is capital. Next week A Romance of Athlone. The business has been good.

This is the last week of The Mikado at the Tivoli, 13-23, after a two weeks' run, and the presentation has been very interesting and successful. Simms gave an original conception of the role of the Mikado, and Webb was a good Koko. Miss de Fillippe, Grace Palotta, and Myrle Bunn were attractive little maids. Next week new people have been engaged for a big production of The Tenderfoot. This play was a tremendous success at the California last season, when played by a road co.

Florence Stone at the Grand Opera House 14-21 is drawing big houses in Article 47. Many people have seen Clara Morris in the role, and just for old-time sake were anxious to see the play again. Florence Stone is well suited to the kind of work required for this play, and the emotional scenes were excellent. In the last act she received encore after encore for her acting in the mad scene. A. Byron Beasley appeared as George Duhamel, and Frank Sheridan as Manaliar; both players appeared to good advantage in their roles. Lansing Rowan appeared only on Monday night in the role of Marcelle. The stage settings were attractive. Next week 'Way Out West.

At the California, by special arrangement, 15-22 a new opera written by Madame Inez Carusi, the eminent harpist, was produced. The opera is called The Crusader and the Saracen, and is said to be a bright bit of musical art. It is a travesty on Richard, the Lion Hearted. The music is decidedly pretty. The leading role was taken by Helen Du Bois, and members of the De Koven Club, of Berkeley, appeared in the chorus. Next week Florence Roberts will begin a Summer engagement, opening with The Unwelcome Mrs. Hatch. Melbourne MacDowell is the leading man, and in a few weeks a big revival of La Tosca will be given, with Florence Roberts as Floria and MacDowell as Scarpia.

At the Alhambra 15-22 Isaye, the violinist, has been eminently successful in concert, playing every night and Saturday matinee, and giving the entire performance alone.

The Kneisel Quartette appeared at Lyric Hall 13, Saturday matinee, for the last time to a packed house.

OSCAR SIDNEY FRANK.

NEW ORLEANS.

The Baldwin-Melville Stock co., at the Greenwall Theatre, presented a new play May 21-27 without a title, and offered $100 to the person suggesting the most appropriate name therefor. The play is from the pen of Hilliard Holden, a carnival visitor to this city, who, after listening to an interesting lecture on Jean Lafitte, the pirate, wrote the play in short order and submitted it to Mr. Baldwin. A competent committee has been appointed to receive and pass upon the titles suggested for the play and will make report at the end of the week. The play abounds in stirring scenes and climaxes, and the place of action is principally in and about New Orleans. The play deals with the period from 1814 to the close of the battle of New Orleans in 1815, when the British forces were overwhelmingly defeated by General Jackson and his ally, Jean Lafitte, the famous character upon whose head a price was set previous to his joining the American Army, and whose gallant services not only won for him commendation for his bravery, but pardon for his band of pirates. Previous to the opening of the play General Jackson's niece, Celeste Montaigne, left France on the "Eloise," bound for New Orleans, where she was to meet her fiance, George Beckwith, of the Louisiana Legislature. Her brother, Marduke Montaigne, knowing of her contemplated arrival, goes to the blacksmith shop of Pierre Lafitte, Jean's brother, asking him to warn Jean about the arrival of this vessel. The vessel arrives before Jean receives the message. After the cargo is sequestered Jean rescues Celeste and her maid and brings them to the city. Gambio, one of Jean's lieutenants, tries to prevent her being given up without a ransom, but Jean obtains his end, and Celeste falls in love with him. Gambio, determined not to be outwitted, stirs up rebellion among the pirates, but finally Jean wins them over to him again. Beckwith, jealous of Jean, and determined to have Celeste, has her abducted and brought to the slave market, and buys her in as a slave. Jean, who is passing by at the time, rushes in and saves her from a fate worse than death. Marduke has promised to betray New Orleans to the British, and manages to steal important papers from Jackson's desk and tries to throw suspicion on Jean. Jackson, furious at his treachery, orders him from the house, but by a clever trick Jean places the crime where it belongs. Marduke, who is bribed by Beckwith to shoot Jean in the back, kills Pierre instead and when Marduke claims his reward Beckwith spurns him, and in a wild frenzy he shoots and kills Beckwith. Jean is offered inducements to join the British, but refuses, and casts his lot with the Americans, and his valiant fighting is not only rewarded by General Jackson, but also with the hand of Celeste. Janet Ford was all that could be asked for in the role of Celeste, and Thomas MacLarnie as Jean Lafitte made a bold buccaneer. The balance of the cast showed a high standard of excellence. The season at this house closes 27.

Faranta's Theatre closed for the season 22.

Louis Fett, the popular scenic artist of the Greenwall Theatre, will be tendered a benefit 24.

J. M. QUINTERO.

COLUMBUS.

They have come, have seen, and conquered; truly with a vengeance have the two stock companies, now in the second week of their all Summer run. Several of the wise ones about the plat were a little dubious as to whether the town would support two companies, but the multitude of worshipers at the shrine of old Thespius have risen loyally to the occasion and S. R. O. houses have been the rule since the first.

At the Southern the Vaughan Glaser co. is riding on the high tide and is most surely deserving of the best there is. The consummate skill that has thus far been lavished by Theodore Johnson, the efficient stage-manager, has been the subject for much favorable comment. In the leading part of Lady Ursula last week and as Beatrice Carew in An American Citizen this week Miss Hall was seen at her best, and it is safe to say that never in her stock career in this city has she enjoyed greater popularity. Mr. Bergin shows even an improvement over his work of last week. Louis Albion and Rosalind Coghlan are big favorites. When Knighthood Was in Flower is the play selected for next week.

The Musical Comedy co. are having a great time at the Empire and, by the same token, so are their legion of admirers, for by now they do really number legion. The town has never taken to anything so favorably and with such spontaneous enthusiasm as it has to the very clever aggregation of folks at the cozy Empire. John Young as Pumpernick in The Belle was funny. Much is in store for this attractive young actor. Miss Newman, Miss Kilcoyne, Miss Dunmore, and last, but not least, Miss De Vine are big favorites, and express their appreciation through their work over the footlights. The chorus is well gowned, and it is needless to say that the aforesaid gowns adorn some very pretty little ladies. Lady Slavey comes next.

The Bohemian Burlesquers, the first of its kind here this season, are standing them up at the High Street, New York Day by Day is booked for the last three days this week.

The Grand closed a very good season with John Vogel's Minstrels on Friday and Saturday, 19, 20.

Vaudeville is again in much favor. After quite a rest it is now being served up in quite nice style at Olentangy Park and the management is to be congratulated. Olentangy is one of the most costly and well equipped parks in the country and business there is wonderful, even when everything is considered. Mr. Prosser, your former correspondent here, is manager of the theatre, and Mr. Dusenberry reposes every confidence in him. He is most popular with both actors and public.

Jaded will not even be a fit word for our circus appetite if we are to have very many more a month than has been the case this last fortnight—no less than three, with the fourth looming up on the horizon. It might be well to mention, though, that a large portion of Columbus money went away with all of them.

J. R. HAGUE.

LOS ANGELES.

The attraction at the Mason week May 15-20 was Margaret Anglin and her co. in Zira, The Second Mrs. Tanqueray, Mariana, and The Lady Paramount. Frank Worthing gave very able support, and Mrs. Thomas Whiffen, as usual, made much out of the roles allotted her. The entire engagement was a success artistically and financially. Following will be Barney Bernard in The Financier 22-25.

New England Folks proved to be a very enjoyable attraction at the Burbank 14-20, drawing the usual good houses. One thing may be said of the stock co. at this house, and that is that they enter heart and soul into their work and no matter what the piece may be it is always given a careful production. Next week, The Imperial Highway.

When it comes to melodrama the Grand is establishing a reputation for the best. The Ulrich co. outdid themselves in The Two Little Sailor Boys 14-20 and the house was packed nightly with the regulars and their friends. Fast Life in New York will be the bill for week 21. This will be the first production on the Pacific Coast.

Belasco's offered a bit of romance in the shape of Her Majesty 15-21. This was the first time in this city and it was splendidly handled by the local co. The stage settings, as usual, were elaborate, and the entire co. was well suited to the parts assigned. The Girl and the Judge will follow 22-28.

The Kneisel Quarrette gave two most enjoyable concerts at Simpson Auditorium 16 and 19 to large audiences. This quartette has always been popular in this city. The next attraction at this house will be Ysaye on 25.

Innes and his concert band have been doing a big business at Temple Auditorium week 15-20. The programmes have been varied in kind, and on Americana night the house was packed with 4,000 people, and 1,500 trying to get in, all of which necessitated a return engagement for this one performance on 24. Mr. Innes was supported with a large local chorus and the following soloists: Emma Partridge, F. N. Huttman, F. Archambault, and B. Kryl.

At the Chutes the main attraction has been the dog show week 15-20, which has greatly augmented the attendance. The Innes Band has been engaged to play Sunday afternoon and evening, in addition to the regular park band, so the attendance 21 will evidently reach the 25,000 mark.

An engagement extraordinary and the event of the season theatrically will be that of Mrs. Fiske at the Temple Auditorium 1, 2. Immediately after this engagement the house will be torn down to make way for an immense seven-story auditorium, to be built according to metropolitan demands.

DON W. CARLTON.

KANSAS CITY.

T. Daniel Frawley in Ranson's Folly played an engagement of three nights and matinee at the Willis Wood May 18-20 and created a most favorable impression. This was the first presentation of the play here and it was received with considerable interest. Mr. Frawley has appeared here before, but only for a short engagement some three years ago. Both star and co. were well cast and made much of their respective roles. In the character of Lieutenant Ranson Mr. Frawley had a most congenial role, that he handled in an admirable manner. Of the support Beulah Watson, Egbert Peters, Mark Price, Lawrence Sheehan, and Grace Thorne deserve special praise. Business fair.

Richard Mansfield made his annual appearance at the Willis Wood 22-24, playing to capacity audiences at each performance. The repertoire given here included Richard III, The Merchant of Venice, and Dr. Jekyll and Mr. Hyde. The star's work in the above plays is too well known to need comment, and it will suffice to say that he repeated his many former successes and incidentally gained many new admirers. E. H. Sothern and Julia Marlowe 29-31.

The Man from the West was the Woodward Stock co. offering 22-27, playing to the usual large audiences. Willard Blackmore as Jack Diamond, the hero, was seen to good advantage and won much applause. Eva Lang, H. Guy Woodward, Maude Neal, and Will Davis deserve praise for well played parts. Ten Nights in a Bar Room 28-3.

Deadwood Dick, a melodrama of many thrills, held the boards at the Gillias 21-27, pleasing large audiences nightly. A good co., headed by George Klimt, made much of their respective roles and won enthusiastic applause. The production was well staged and appropriately costumed. The Scout's Revenge 28-3.

The Grand closed its regular season 21 with an extra performance of His Last Dollar, which play had been the offering for the previous week. The Pollard Juvenile Opera co. will play a week's engagement at this house the week of 4.

Business is improving nightly at Forest Park, and if the clouds will just roll by business will doubtless soon reach the large proportions of last season. The park is more beautiful than ever and offers a long list of attractions for the pleasure seeker. A miniature naval battle is the feature of the week and is attracting much attention.

Fairmount Park is announced ready for its opening the first week in June and promises to be a most popular resort this summer. Ben Rosenthal, formerly of the Grand Opera House staff, is manager of the park.

KEEDY CAMPBELL.

PROVIDENCE.

At Keith's May 22-27 the Albee Stock co. appeared in a big production of The Great Ruby to very good houses. During this engagement William B. Turner made his first appearance of the season, and was given a cordial reception. Gardner Crane, Frank Lossee, Chrystal Herne, Helen Reimer, and Myrtle May were seen to advantage and the support was adequate. The co. was considerably augmented for this piece and included Helen Dodge and Mona Parker, Providence girls. The stage settings and manner in which the play was staged reflected credit on Stage-Director Percy Winter. On the Quiet 29-3.

The Empire had very good houses 22-27 with Sapho as the bill. Kathryn Purnell, John Lane Connor, and James Kennedy were excellent in the leading roles, and the Empire Stock co. gave good support. Nell Burgess and the stock co. in The County Fair 29-3.

Caprice proved an enjoyable attraction at the Imperial 22-27, it being very well presented by William Courtleigh, Florence Rockwell, and the Imperial Stock co. It is regretted that patronage is not larger, as this co. is doing splendid work and should be encouraged. Fair houses. Arrah-Na-Pogue 29-3.

The Falstaff Minstrels gave their annual entertainment at the Providence Opera House 22, 23 to large houses. As in former years this organization did itself credit and furnished a programme that was most pleasing.

Prof. Henry Herrman, musical director at Keith's, sailed 24 for a three months' trip to Europe. During his absence the orchestra is in charge of Joseph F. Lewis.

Ernest Tilden Sholes, for six years chief usher at Keith's, has left to accept a mercantile position. During his career at Keith's Mr. Sholes' uniform courtesy and genial disposition have won him many friends, who wish him the best of luck in his new undertakings.

Manager Charles Lovenberg, of Keith's, left 23 for a New York business trip.

The Imperial Theatre of this city has been included in the new stock co. syndicate formed in New York last week, and Manager A. A. Spitz, of the Empire and Imperial theatres, was chosen secretary of the organization. It is stated that the Imperial Stock co., now playing at the Imperial, will on 5 be transferred to the Providence Opera House for the Summer, during which time the Imperial will be thoroughly reconstructed. The new stock co. plan will go into effect the latter part of August.

HOWARD C. RIPLEY.

INDIANAPOLIS.

Two large audiences witnessed the opening performances of East Lynne by the Fielding Stock co. at the Park May 22-24. It was satisfactory in every way, being well acted and admirably staged. Rebecca Warren was a charming Lady Isabel in the earlier scenes. In the emotional scenes she was forceful and convincing. Alexander Von Mitzel was admirable as Archibald Carlyle. His acting was quiet and natural. Julia Morton and Robert E. Homans were excellently cast as Barbara Hare and Sir Francis Levison. The minor parts were well acted by Thomas Keogh, J. Charles Haydon, and Mabel Trunelle. Lost Paradise 25-27. Woman Against Woman 29-31. The Charity Ball and Social Highwayman follow.

Resurrection was the second play put on by the Holden Stock co. at English's 18-20. John Preston was cast as Dimitra, with Bernice Howard as Manwas cast as Dimitra, with Bernice Howard as Manslova. John White, who plays the drunken hag in the prison scene, displayed considerable talent. Between acts specialties were given by Alice Katherine Berry. Under Two Flags followed 22-24, with Bernice Howard as Cigarette, a more congenial role than she has had in the two previous productions. John Preston's Bertie Cecil was not convincing. Jack White and Dollie Davis both play small parts well. Business has been good. Kathleen Mavourneen 25-27. Zaza 29.

Liberati's Band began a week's engagement at Fairbank 22, opening to two large audiences, in spite of the cool weather. The soloists are Marie Valdes, soprano, and Bernard Begue, basso. George Austin Moore will be soloist headliner 29.

The final concert of the Musikverein for the season will be given at the German House 24. The soloists will be Augusta Rentsch, Bertha Bals, Christian F. Martens, and Orville Harrold, of Muncie, Ind.

Gentry's Dog and Pony Show played to capacity business the latter part of their week here 15-20. Rainy weather interfered earlier in the week.

Prof. Will D. Howe, of Butler College, has arranged for two performances by Benjamin Greet's English co. on the campus on class day, 21. As You Like It will be given in the afternoon and Midsummer's Night's Dream at night.

Fairview and Broad Ripple parks were formally opened for the season 21 with band concerts.

Ed F. Daly, former press agent at the Grand, is acting in the same capacity with Gentry Brothers.

PEARL KIRKWOOD.

LOUISVILLE.

The second week of the Goodhue Stock co. opened auspiciously from an artistic point of view with De Mille's The Lost Paradise as the bill. Misses McLean, Dunlap, Cantwell, and Messrs. King, Haskell, and Beane acquitted themselves most creditably in the leading parts that were intrusted to them. The opening house was a good one. Since the opening a cloud has arisen, which possibly involves the life of the Goodhue Stock co. at Macauley's. Manager Goodhue left early in the week, presumably for Dayton, and the co. is disaffected and threatens disbandment. Acting upon suggestion of Resident Manager John L. Crovo, who is in no way responsible for the condition of affairs, the week closing May 27 will be played by the members of the co. on a co-operative plan. There are rumors that the co. may secure backing and continue its existence, but from present indications the outcome is problematic.

The Philharmonic Concert at the New Masonic 23 entirely filled the handsome theatre, and the attractive programme was thoroughly enjoyed by the large audience present.

The Jockey Club Park will open its Summer season June 10, under the management of Matt J. Winn, with the Duss Band. Many improvements have been made at this popular open air place since last Summer, and as it is to be conducted on a high-class plan, and with only high-class attractions, there is every reason to believe it will prove a success.

Kate Ray, one of the popular members of the Goodhue Stock co., and a Kentucky girl, has had an offer from the Hopkins' management to present at the Park here her dainty little Japanese sketch, which is a one-part turn, embracing a song, monologue and a graceful dance.

Louisville managers of the regular houses are preparing to make their exits for the Summer. Manager Macauley will go East; Colonel Shaw, of the Avenue and Masonic, will spend a portion of his time at his old home in Detroit, and proceed from there to New York, and the Whallen Brothers, John and James, will rusticate at their beautiful home on the banks of the Ohio below Louisville, although Empire Theatrical circuit affairs will occupy a portion of the time of Colonel John Whallen, who is treasurer of the organization.

The visit of Grand Exalted Ruler O'Bryan, of the National Lodge of Elks, May 19, was highly enjoyable. Local Lodge No. 8 took him in charge, and he visited the races, was given a lunch at the Country Club, banquet at Seelbach's, and a social session smoker at the Elks' Home. The distinguished official left the city with words of praise for Louisville hospitality.

Manager James B. Camp is rapidly completing his arrangements for the presentation here of the Fall of Port Arthur, which is said to be the most elaborate spectacle of this class of out-of-door entertainment.

CHARLES D. CLARKE.

MONTREAL.

The season at His Majesty's closed May 20. Lawrance D'Orsay in The Earl of Pawtucket proved a good drawing card for the last week. The season as a whole has been a good one and the list of attractions above the average. Manager Quintus Brooks left for a holiday in New York 23.

Ward and Vokes opened to packed business at the Academy in A Pair of Pinks. Time does not seem to dim the popularity of these two comedians or improve their performance. Charles Howard does really clever work as Ikey Lock. Margaret Daly Vokes scored as the scrub lady, with her songs, etc., and Lucy Daly was as bright and vivacious as ever and danced beautifully. Will West made a hit with his coster songs. The chorus was good and the piece well put on. Quincy Adams Sawyer 29-3.

The Una Clayton Stock co. opened their Summer season at the Royal to good business in Blue Jeans. The play was put on in good shape and the co. made a favorable impression. Una Clayton, who was warmly welcomed, gave a capital performance of June. Francis Morey did good work as Perry Bascom. Mortimer Martini was a humorous Colonel Risener, and George Lund a capable Ben Boone. Irving R. Walton gave a funny performance as Ike and scored in his specialty. Frank Carrol was a satisfactory Tutewiler. Mary Condon gave an excellent performance of Sue Eudaly. Mai Wells, Belle Harrington, and Blanche Barr handled the other female parts in an entirely satisfactory manner. A Man's Enemy 29-3.

The regular season at the Francais closed 20, and this week the house remains dark. The Paul Casseneuve Stock co. 29 will open a season of French drama, with Les Cinq Sous de Baptiste. Mr. Casseneuve has secured a fine co., including a number of favorites from the Nouveautes and the National, and some new faces from Paris. Everything points to a successful season.

The Nouveautes closed 27. Le Marriage de Charley (Charley's Aunt) proved a successful bill for the last week.

Le Diable is the bill at the National.

Dorwin and Riverside Parks are both open to the public and are doing good business.

W. A. TREMAYNE.

CLEVELAND.

Henrietta Crosman made her initial bow to a Cleveland audience May 23, opening a week's engagement at the Euclid Avenue Opera House with Mistress Nell, and she was welcomed by a large and representative audience. A double bill was given 23 and 26, Nance Oldfield and Madeline. It is to be hoped that this will not be the last visit of Miss Crosman to our city. Charles Hawtrey 29-31. The Hermit Club will give The Hermits in Holland 1-7. Herbert Mathews, a former professional but now a prominent attorney of this city, is staging the piece.

Dorothy Vernon of Haddon Hall was the second offering of the Colonial Stock co. at the Colonial Theatre 22-27. This was the first performance of this play here, and Ida Adair scored another success in the title-role. Charles Waldron was happily cast in the role of Sir John Manners, and Frank E. Camp's portrayal of the jester was fine. Louise Marcelli and Mary Horne both made admirable queens. The rest of the characters were satisfactorily taken. Because She Loved Him So 29-3.

The Cleveland Theatre had a stirring melodrama entitled The Way of the Transgressor 22-27. The Convict's Daughter 29-3.

Max Faetkenbeuer's Euclid Avenue Garden Theatre opens 29 with Princess Chic. The cast will include Estelle Wentworth, Olga Hatzfeld, Elfrida Bussing, Josie Intropidi, Carrie Behr, Clarence Harvey, Jack Henderson, George Thomas, Forrest Huff, Jack Bartlett, Harry Lane, Lyman Wheeler, and Harry Davies. The stage-manager is W. J. Wilson, and Frank Paret will be musical director. Genial Fred Brandt, one of the best box-office men in the country and now treasurer of Keith's, will again be treasurer of this popular Summer resort.

The Coliseum Garden Theatre (formerly Haft-north's), under the management of M. F. Frostler, will be opened to the public 29 with the following strong bill: Charles B. Hanford, Marie Drofnah and co., Coliseum Operatic Ensemble and Pony Ballet, Johann Beck and Symphony Orchestra, and Collibry Comedy co.

Theodore Thomas' Orchestra, under the leadership of Frederick A. Stock, give two concerts at Grays' Armory 27.

WILLIAM CRASTON.

MILWAUKEE.

The opening of a season of Summer opera at the Alhambra by the Castleton Opera co., scheduled to take place May 21 had to be postponed on account of illness among the soloists. Manager Miller, however, made a rapid booking of eight excellent vaude-

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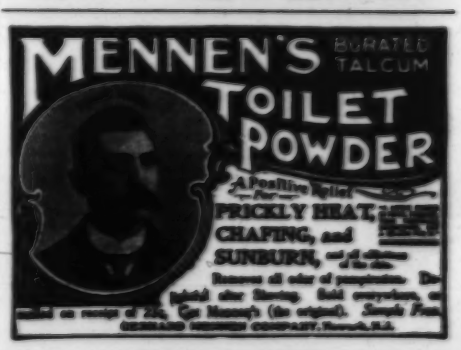

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DRAMATIC HOUSE, MIRROR.

ville acts, which were enjoyed by a large audience. Alf. Holt, the talented whistler, bird and animal imitator, headed the bill, and was a host in himself. Mr. Holt, whose home is in Milwaukee, received a hearty welcome and was recalled repeatedly. Perry, the "Frog Man," aroused much wonder, and other good specialties were given by Polk and Collins, Knight and Satelle, Godfrey and Henderson, Lew Sully, Three Daltons, and the Okabe Troupe of Japanese. Sapho will be the bill 28-3. The cast will include Albert Brown, Edith Evelyn, Lee Baker, Grace May Lamkin, and Patty Allison.

An Aristocratic Tramp was well patronized at the Bijou 21 and proved to be full of melodramatic effects of an exciting nature. The co. handled the play fairly well, and several specialties were interpolated with success. All 'Round Chicago 28-3.

Madame Gadski and the Pittsburgh Orchestra will appear at the Pabst 24 in a Wagner programme. Emil Paur will conduct.

The following people have been engaged by Edwin Thanhouser for his new co., according to announcement: Edgar Baume, Comre Caldera, Evelyn Vaughan, David M. Hartford, Sheldon Lewis, De Witt Jennings, Joseph Dailey, A. H. Van Buren, and Grace Rauworth. The reopening of the Academy will occur July 10.

Ellery's Band closed a highly successful engagement at the Exposition 21. The attendance has been very large, and the regret is universal at the departure of this fine body of musicians.

Wonderland, the new Summer amusement resort, was opened for the free inspection of the public 21 and many availed themselves of the opportunity of visiting this splendidly equipped resort. The season will begin 27.

Chiaferelli's Italian Band will open a season of eight weeks at Pabst Park 27.

Creatore's Band has been engaged to play during the Manufacturers' Exhibition at the Exposition, opening 5.

CLAUDE L. N. NORRIE.

BUFFALO.

The William Farnum co. at the Park week May 22 presented in a very creditable manner Brother Officers, with the full strength of the co. Business at this handsome playhouse is on the increase, the S. R. O. sign being displayed on several occasions during the past week, which is justly deserved, as Mr. Farnum has surrounded himself with an excellent co., and the stage settings and accessories are the finest ever seen in this city, not excepting any of the high priced attractions seen here during the past season. In preparation, Under the Red Robe.

The several members of the Baldwin-Melville co. who were retained by John Laughlin, of the Lyceum, presented East Lynne at that house week 22 to good business. Those who assumed the different parts were

Austin Webb, John T. Dwyer, Gus Forbes, Guisie Socola, Mr. Hart, Marion Barney, Adelina Raffetto, Bessie Johnson, Agnes and Helene Hart. Mildred Holland will open a four weeks' engagement at the Lyceum 29.

The Thomas Orchestra, of Chicago, gave a delightful matinee at the Park 26 to good business. Madame Shotwell-Piper and William Sherwood were the soloists.

Lester Lonergan, formerly leading man of the Baldwin co., made his debut in vaudeville at Shea's 29, assisted by Alice Treat Hunt and Gus Forbes.

Marion Barney, formerly leading lady of the Baldwin co., opened the vaudeville theatre at Athletic Park 29, presenting The Golden Rose, by Edmund Day. Miss Barney was ably supported by Austin Webb. At the conclusion of this engagement Miss Barney will leave for the Berkshires for the Summer.

Charles Bowe, the popular advertising manager of the Academy, was tendered a monster testimonial May 21.

James Purvis, the rising young singer and composer, was in town for a few days during the past week. Mr. Purvis has received several flattering offers for next season, but will probably close with The Errand Boy co.

The Star, Teck, and Academy theatres have closed for the season.

P. T. O'CONNOR.

MINNEAPOLIS.

An audience that completely filled the vast Auditorium paid homage to the matchless art of Mrs. Fiske, when she and her superb co. of players presented her latest success, Leah Kleshna. The date was May 18-20, and will long be remembered by those attending. Her supporting co. was excellent, mention being due William B. Mack, George Arliss, John Mason, and Charles Cartright.

The Burgomaster was the closing bill at the Metropolitan 18-20 and seems to have lost none of its drawing power albeit the presenting co. this year was not the equal of its predecessors. Oscar L. Figman had the name part and did well. Ruth White still plays the part of Willie Van Astorbilt and was the star of the piece. The others were acceptable. Dark until 11.

The James Boys in Missouri played to good business at the Bijou week 21. The whole troupe should be enlisted as sharpshooters in the United States Army, as they had little chance for anything but gun practice. Vivian's Papas week 28. Lyceum dark until 11.

The employes of the Metropolitan and Bijou theatres crossed bats at Minnehaha Park afternoon of 18. Robert Fitzsimmons officiating as umpire. It is needless to say that his decisions were never questioned. The members of The Burgomaster co. attended, making the journey to the grounds in a tally-ho. Arrived there they entertained the crowd with songs and endeavored to "root" out the game for the Mets, without success, however, the score resulting in six to two against them.

CHARLES M. LANE.

SALT LAKE CITY.

At the Salt Lake Theatre a testimonial benefit was given May 15 by local talent to the veteran Utah actor, Phil Margetts, to a good house. The Chimney Corner was revived and played by Mr. Margetts, as presented by him thirty years ago—a play also a favorite of the late C. W. Couldock. Mr. Margetts was the principal adviser to Brigham Young as to the building of the Salt Lake Theatre.

Nat Goodwin drew some fine audiences 18-20, presenting The Usurper, An American Citizen, and A Gilded Fool, at advanced prices. Sothern and Marlowe 22, 23.

At the Grand Theatre the Mack Swain co. finished their five weeks' engagement 20, which has been extremely successful. Cora King Swain made many friends. The closing bill, The Sidewalks of New York, has been turning people away. Pollard's Lilliputian Opera co. 22-26 in repertoire.

After a week's engagement in Denver the Mack Swain co. will close its season. The co., with the exception of Mr. and Mrs. Swain, will return to play a six weeks' engagement in repertoire at the Grand. It will be called the Bittner Stock co., and will be under the direction of W. W. Bittner.

Utahna Theatre did excellent business week of 15 with the Berger Brothers and the Hylands as topliners. Next week The Octoroon.

Ben Ton has given a good vaudeville bill and drawn good houses all the week.

Viola Pratt-Gillette is spending her vacation here with her parents.

C. E. JOHNSON.

JERSEY CITY.

Uncle Tom's Cabin was presented at the Bijou Theatre May 22-27 to fair business. The co. includes a number of Jubilee singers, that dance and do the cakewalk. Susie Hart is a fine Topsy. Specialties are introduced between the acts. William J. Harley is the Uncle Tom, and Martin Somers is a good Legree, Baby Ethel is a neat Eva. Joseph King a capital Marks, and Lucille Walker an amusing Ophelia. Down Our Way 29-31.

A number of friends and Elks attended the Academy of Music 19 to see the new play, The Pipe of Peace, and also to pay a compliment to Brothers Frank E. Henderson and Harry M. Hyams, managers of the play. The performance was much enjoyed and a supper followed at Elks' Hall.

Charles Dian, property man of the Bijou Theatre, is engaged for the Park Theatre, Bayonne, for the Summer.

WALTER C. SMITH.

NEWARK.

The Pipe of Peace, a play in four acts by Sedley Brown, produced under the management of Frank Henderson, of the Academy of Music, Jersey City, and Harry M. Hyams, of the Empire Theatre, was presented May 22 at the Empire, for the first time in Newark. The play was reviewed in the Jersey City letter of THE MIRROR last week.

T. A. Stoddart, of Sewaren, a few miles from here, left 22 for Canada, to get his father, John H. Stoddart, the famous actor, who was stricken ill there. Mr. Stoddart will be brought back on a special car direct from Canada to his home in Sewaren. He has retired permanently from the stage.

Ringling Brothers' Circus drew two big audiences 24.

The G. P. Kemp Wild West combination is booked for ten weeks' engagement in Hillside Park, beginning 27.

GEORGE S. APPLEGATE.

BALTIMORE.

The third week of the opera season at the Academy of Music begins next week with Lady Slavey. In the title-role Grace Cameron will be seen, supported by Irving Brooks, Tilly Salinger, Christie Hudson, John P. MacSweeney, John La Fevre, Walter Lawrence, Phil Branson, Frankie St. John, and Tony Ascher.

She Stoops to Conquer, which was given two performances Wednesday last at Ford's Grand Opera House, gave a glorious finish to the dramatic season here and drew two of largest and most representative audiences within its walls that have ever been gathered there.

King of the Wild West will be the attraction at Blaney's Theatre. The other houses are offering no attractions this week.

Wine, Women and Song is announced as the offering at the Monumental for next week.

HAROLD RUTLEDGE.

TORONTO.

The Ontario Jockey Club is holding its annual Spring meet May 19 at the Woodbine Track.

At the Princess' Babes in Toyland is the attraction 21, and playing to small houses. Henrietta Crosman, in Mistress Nell, 28.

At the Grand 21 Quincy Adams Sawyer, a rural drama, well staged and carrying a strong co., is playing to good business. Eugenie Blair 28.

At the Majestic Fabio Romani holds the boards. Georgia Minstrels 28.

Munro Park opened 24 with the Josh Daly Minstrels. The management had difficulty in handling the enormous crowds.

STANLEY M'KEOWN BROWN.

TOLEDO.

Parson Jim was the bill offered by the Byron Douglas co. at the Arcade week 21-27. The co. appeared to good advantage. Byron Douglass was manly and heroic in the title-role, while Henrietta Brown had an emotional part which she handled with good taste. Bertram Yost made a hit as an honest country lad, and Rita Knight played opposite to him in a pleasing manner.

The Empire opened for one week to finish the season with the Utopian Burlesquers. The piece was up to the standard and full of fun and frivolity. The Casino and Farm open next Sunday.

C. M. EDSON.

SEATTLE.

Uncle Tom's Cabin was the only attraction at the regular theatres during the week May 14-20, and large audiences were drawn to the Third Avenue throughout the week. L. R. Stockwell as Marks and Charles E. Verner as Legree were featured, and the Daniel co. gave satisfactory support. Robert Emmet 21-27. The Clay Baker 28-3.

Grand Opera House: Grace Van Studdiford 21-24. N. C. Goodwin 26, 27. Yaqui, in concert, 1.

Seattle Theatre: The Watson co. in The Christian and Peaceful Valley. Mrs. Fiske will appear at the Seattle 19-24.

RODNEY D. WHITE.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—PICKETT SPRINGS CASINO (O. A. Neal, mgr.): Peruchi-Gypsene co. May 15-20. Plays: Fooled by Fortune, The Twin Sisters; pleased; good business. The Five Bicketta, aerial trapeze team, gave enjoyable outdoor performances during the week. Peruchi-Gypsene co, 22-27. Payton Sisters co. 29-3.

TUSCALOOSA.—C. W. Parks' Dramatic co. gave performances under canvas May 15-20; excellent business; well pleased. Plays: Fatal Wedding, Moth and the Flame, Niobe, Wages of Sin, Under Two Flags, Tracy the Outlaw. Gilbert Walden, cowboy orator, appeared Elks' Home 19; poor house.

MOBILE.—MONROE PARK THEATRE (M. A. McDermott, mgr.): Jackson's Comedians presented Heart of Alabama and Camille week of May 15-20; both performances very creditable; business good.

ARKANSAS.

MARIANNA.—IMPERIAL THEATRE (I. B. Katzenstein, mgr.): Recital May 18; Hattie May Bennett and Miss Clarke; fair house; splendid performance. ——ITEM: Miss Bennett, formerly of this city, is now living in New York. Miss Clarke's singing was a feature of evening.

LITTLE ROCK.—FOREST PARK (Charles T. Taylor, lessee and mgr.): Boston Ideal Opera co. May 15-20 in Bohemian Girl and The Pretty Persian, to good business.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): E. H. Sothern and Julia Marlowe May 15, 16, to capacity of house; fine performance. Margaret Anglin 30, 31.——LE LIBERTY PLAYHOUSE (H. W. Bishop, mgr.): Bishop's Players in Old Jed Prouty 15-21; production and business good. Mizpah 22-28.

WOODLAND.—OPERA HOUSE (R. C. Webber, mgr.): Kolb and Dill May 15 in I. O. U.; good performance; packed house. Beauty Show 18; good; packed house.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Richard Jose May 6, 7; satisfactory performances to fair business. Ysaye 24. Innes' Band 26.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee; J. M. Dodge, mgr.): Max and Julia Heinrich (song recital) May 12; small but pleased audience.

LOS ANGELES.—BELASCO THEATRE: Parsifal in English May 3 to good business.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Nat Goodwin May 15; played to capacity house; enjoyed throughout. John Drew 23. Frawley Stock co. 5, 6.

CONNECTICUT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): The Queen of the Jungle Entertainers May 15, 16. The season closed 17-20, with the premiere of Robert M. Sperry's new Connecticut comedy, Cross Lots, with an excellent cast, including Archie Boyd, Robert Gaillard, Frederick Harris, Frank Gerdinier, Eddie Madigan, Hattie Steinbach, Ethel Ruby, Louise Galligan, Frank Smith, and others. It is reported in another column.——POLI'S (S. Z. Poli, prop.; J. D. Criddle, res. mgr.): The Summer stock co. is increasing its hold on public here by an excellent rendition of The Wife 22-27, with Lawrence B. McGill and Gertrude Shipman in the leads. Frances Owen made a personal hit, and Maude Sheridan and James Mullin repeated last season's triumphs. For the week of 29-3 My Wife's Husbands is announced.

W. P. HOPKINS.

NEW HAVEN.—THEATRE G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): Russell Stock co. to splendid business May 22-27. Last three days Under Two Flags was offered, the co. scoring heavily. Louis Russell, Marguerite Calla, Charles McGrath, and Alice Braham making individual hits. Will play here indefinitely.——ITEMS: Mary Clowes last season leading woman with Robert Downing, spent a few days with friends in the city last week. Miss Clowes will probably accept a position with one of the big New York productions this Winter.—Mr. and Mrs. Bunnell go to their country place at Southport early in June.

JANE MARLIN.

NEW LONDON.—OPERA HOUSE (James P. Nedlan, mgr.): Black Crook Burlesquers May 20; excellent; one of the largest audiences of the season.

GEORGIA.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and mgr.): Payton Sisters May 15-20; fair performances to moderate business. Plays presented: The Way of the World, A Soldier's Honor, The Land of the Czar, Parsifal, Two Nights in Rome, Mother Goose.

ILLINOIS.

WAUKEGAN.—SCHWARTZ THEATRE (Wingfield, Rowland and Clifford, lessees; Robert C. Fulton, res. mgr.): The New Hamlet (amateur) May 19; good to fair house. The Minister's Daughter 21; good co.; good house. East Lynne 24. An Aristocratic Tramp 27. A Royal Slave 4. House dark for legitimate after 4, but two months of vaudeville open with Kohl and Castle circuit. Waukegan is to have two vaudeville houses for the Summer months. The United Vaudeville circuit opens a tent show next Tuesday—that is, to run vaudeville features for fourteen weeks, if the venture is a paying one. The circuit has houses at Racine and Kenosha, Wis.; also Henry B. Marks and Frank Haselton are associated in the venture. Tent will seat 700, and will be electrically lighted. M. R. Marks will be the resident manager. Ted V. Armond, Katherine Ryan, and John Brinsley and co. are the opening headliners. The Schwartz opens with vaudeville of the Kohl and Castle circuit after 4. The united shows will be across the street from the theatre on a vacant lot, and the Schwartz people are trembling in consequence. For a time they will run matinees, and the legitimate will not be resumed until well into August. A rate war is feared. Prices for the united shows are 10 and 20 cents, for the Schwartz 5, 10 and 20 cents. George Miltimore, the leading man with the Riley Stock, is summering here. The Davidson Stock disbanded here, season closed. Mrs. Mary Maginn and her daughter, Bonnie Maginn, are with relatives here.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Bound in Honor May 16 (local) pleased good house. Mikado 18 (local) delighted packed house; creditable performance. Richard Mansfield 20; event of the season. Morey Stock co, 21-28 opened in In Dixieland to good sized house; pleased.——ITEM: George Bowman, of this city, formerly with the Dodge-Bowman co., organized a repertoire co. to start early in the Fall, traveling through the Middle West and Western States.

JACKSONVILLE.—GRAND OPERA HOUSE (G. W. Chatterton, mgr.): Geffries' Concert Band (local) May 15; capacity business. The Midnight Flyer 16; good house; pleased. Dora Thorne 18 canceled. Ben Greet's Players 19; two performances on Illinois College campus. Plays: As You Like It and Twelfth Night; large audiences; fine performances. Lyceum Comedy co, 19-20. Plays: Slaves of the Orient and A Break for Liberty; fair business; pleased. Hi Henry's Minstrels 24.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Lyceum Stock co, May 14-18; good co. and business. Plays: A Break for Liberty, Slaves of the Orient, Kidnapped, Finnigan's Alley. Richard Mansfield 19 delighted capacity. Bessey Stock co, 21-1 opened with Dangers of a Great City to fair business.——ITEM: Ben Greet's Woodland Players presented As You Like It and Twelfth Night 20 on the grounds of the Springfield Golf Club to large and fashionable audiences.

EAST ST. LOUIS.—BROADWAY THEATRE (H. P. Hill, mgr.): Leora Spencer co. Under Two Flags, Camille, Sapho May 19, 20; fair attendance. Slaves of the Orient 21; fair patronage; poor co. Robert Emmett 25 closes the house for season.——ITEM: Charity Horse Show for Henrietta Hospital given in National Stock Yard Horse Pavilion 19 (local); attendance 4,000. Zack Mulhall's Rough Riders were a feature.

SOUTH CHICAGO.—CALUMET THEATRE (John T. Connors, mgr.): Calumet Stock co. in A Fight for Life May 21-27 to good houses; excellent performance. Across the Sea 28-3. Thelma 4-10.——UNIQUE THEATRE (Cornfield and Lowenstein, mgrs.): Vaudeville; headliners for week 22-27: Barrington, the Two Gillens, Bennett Sisters, and Burns and Welsh; houses packed every performance.

DIXON.—OPERA HOUSE (Charles H. Eastman and E. M. Truman, mgrs.): San Juan (local), direction J. C. Abidell; big house; good production; closes season.——ITEM: Charles H. Eastman has leased the house and becomes sole manager.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Van Dyke-Eaton co, May 15-20 in The Musketeers, Carmen, Across the Desert, East Lynne, Camille, and In the Hands of the Czar; fair business.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Diamonds and Hearts 3 (senior class of Monmouth High School). As You Like It 6 (senior class of Monmouth College).

AURORA.—OPERA HOUSE (Chamberlin, Harrington and Co., lessees; H. E. Grampp, res. mgr.): Martin's U. T. C. May 19, matinee and evening, pleased a large business.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sabin, mgr.): Opera Florinda (local children) May 19; good house; pleased. Hi Henry Minstrels 26.

JOLIET.—THEATRE (William H. Hulshizer, mgr.): The Flints May 14-21; good business and performances. The Snow Belles (local) 24.

DANVILLE.—GRAND OPERA HOUSE (W. L. Kelley, mgr.): The Midnight Flyer May 19 to good house; audience well pleased. Season closed.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Martin's U. T. C. May 18; crowded house. Richard Mansfield 1.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.): Richard Mansfield in Beau Brummel May 17; big house.

BLOOMINGTON.—GRAND OPERA HOUSE (Fred Wolkau, Jr., mgr.): De Wolf Hopper May 22 to a good sized house; closed regular season.

PANA.—NEW GRAND (J. F. Given, mgr.): Midnight Flyer May 16 to fair house.

INDIANA.

FORT WAYNE.—MAJESTIC THEATRE (M. R. Rice, mgr.): The Gypsy Queen (local) May 15, matinee and evening; excellent performance to S. R. O. Jack Hoefler Stock co, 15-27 opened in Knobs of Tennessee to immense business; remainder week of 15, good business. Creatore Band 24.——MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Chicago Orchestra 17; excellent concert; good house. Holy City 19, 20, matinee and evening; good performance to good houses; closed season.

TERRE HAUTE.—GRAND (T. W. Barhydt, mgr.): Richard Mansfield in Beau Brummel to good house May 15. Howard Dorset co. 16-20 to good business. Plays: Trip to Bombay, Grit the Newsboy, Boy Tramp, The Man from Mexico, and Mr. Buttin; closed the season.——ITEM: The Grand will be renovated.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Amelia Bingham May 15 pleased large house.——AUDITORIUM (Harry G. Sommers, mgr.): The Flints 22-27 opened to good business. Mrs. Wiggs 29. Theodore Thomas Orchestra 2, 3.

TIPTON.—MARTZ OPERA HOUSE (N. S. Martz, mgr.): Berry Stock co. May 29-3, opening with For Love and Honor, will close the house for the season.

NEW HARMONY.—THRALL'S OPERA HOUSE (A. R. Fretagert, mgr.): Bennett and Collins Stock co. May 22-27.

RICHMOND.—GENNETT THEATRE (Ira Swisher, mgr.): De Wolf Hopper May 23.

ALBION.—HOWARD OPERA HOUSE (G. O. Russell, Jr., mgr.): Old Farmer Hopkins May 24.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (R. O. Ellsworth, mgr.): William Owen, W. J. McConnell, and Camilla Reynolds in Othello May 23. The International Bioscope co. 27, which closes the season at this house.——ITEMS: State Manager M. M. Kickelia, of the Metropolitan of this city, was recently presented with a fine gold medal by the members of the Iowa Falls Hook and Ladder co. No. 1, of which Mr. Kickelia has been foreman for some time past.—Paine' Fall of Port Arthur has been booked as one of the spectacular feature of the Minnesota State Fair, which opens the week of Sept. 9.—The ministers of Cedar Rapids have joined in a crusade against Sunday theatres in that city and are urging the City Council to adopt an ordinance prohibiting such performances, and the ordinance has been passed to its third reading.

FRANK E. FOSTER.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): William Owen in Othello May 16; fair patronage; deserved better. May Musical Festival (local), assisted by the Chicago Symphony Orchestra, 18, 19; a financial and artistic success. Bioscope 20 pleased small audience. Pride of Virginia (local) 23.——ITEM: The Bijou Vaudeville Theatre closed its season 20.

AUSTIN J. MUMMERT.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (J. B. Henderson, mgr.): Miller Brothers Stock co. May 15-21, closed their very successful season here. Mrs. Fiske in Leah Kleschna 22; splendid co.; large house. Henderson Stock co. 25-28. Richard Mansfield in Beau Brummel 29.——PEOPLE'S THEATRE (Edward Curran, mgr.): Ring and Williams, Fillmore and Adams, Madge Daytel, Ray W. Fay, and polyscope 22-28; fair bill and business.

DES MOINES.—FOSTER OPERA HOUSE (William Foster, mgr.): T. Daniel Frawley in Ranson's Folly May 22; excellent co.; good patronage; appreciative audience. E. H. Sothern and Julia Marlowe in Romeo and Juliet 7.——GRAND OPERA HOUSE (William Foster, mgr.): Dora Thorne 21-24; strong co.; very good business. North Brothers Comedians in repertoire 25-4.——AUDITORIUM (William Foster, mgr.): Richard Mansfield in Beau Brummel 27.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): The Frank Long Comedy co. May 15-20 played to good business. Plays: Hearts of Gold, Father and Daughter, Across the Desert, A Flag of Truce, The Miner's Wife, A Japanese Recruit, and The Great Ruby. Gentry's Dog and Pony Show 24. Dora Thorn 27.——ITEM: The Iowa Billposters will meet in Waterloo at Brown's 25.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): Det Norske Selskab, assisted by Mr. Sannes, of Minneapolis, May 17, in Jeppe Paa Bjerget. Howe's Moving Pictures 24.——ITEM: Manager Weiser and family leave for a three months' trip to Norway 12.

SIOUX CITY.—NEW GRAND (Woodward and Burgess, mgrs.): Amateur Minstrels May 19, 20; scored a big success. In Louisiana 21 drew good house and pleased. May Musical Festival 22, 23. Richard Mansfield in Beau Brummel 26.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Egypta, auspices Y. M. C. A., May 11-13; business good. Wrestling match (local) 7. Countess Tivoli, auspices schools 8.

LE MARS.—DALTON OPERA HOUSE (R. B. Dalton, mgr.): Oliver Labadie in Faust May 20; good co.; light business.

CHEROKEE.—GRAND OPERA HOUSE (F. Brunson, mgr.): Oliver Labadie in In Louisiana May 19; fair co.; small business.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Week May 15-21 dark. Mrs. Fiske in Leah Kleschna 23.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Beveridge Stock co, May 22-24.

KANSAS.

TOPEKA.—CRAWFORD THEATRE (Crawford and Kane, mgrs.): Season will close with Ranson's Folly May 26.——AUDITORIUM: Marshall's Band Concert 25.

DAVID J. AUGUST.

IOLA.—GRANDE THEATRE (C. H. Wheaton, mgr.): Truesdale Theatre co. in A Prince in Rags May 20 played to crowded house.——ELECTRIC STAR PLAISANCE (H. D. Clarke, mgr.): The bill for the week of 22: Chris Christopher, yodeler, comedian and violinist; Gale and Wensley, character change sketch; Fay Sisters, juvenile song and dance team; Mr. Gale, illustrated songs; Hank and Lottie Whitcom, rural comedy sketch; all good, and playing to packed houses each night.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Church entertainment May 23 to capacity.——ITEM: The opening of Manager Cunningham's Summer Theatre takes place the 28, it will be devoted to vaudeville acts, with two performances every evening.

PAOLA.—MALLORY (C. H. Mallory, mgr.): Miss Chattie and Melburn Hobson, assisted by A. G. Koehler and Pearl Parker, presented Ingomar May 5-12 to very large and appreciative audiences; one of the best performances ever given in Paola and presented in magnificent style.

WINFIELD.—GRAND OPERA HOUSE (Ed R. Byers, mgr.): Columbia Opera co. in Erminie May 22 pleased fair house.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Wright Comedy co. May 15-17. Plays: The Golden Giant Mine and A Yankee in Ireland.

KENTUCKY.

SOMERSET.—GEM OPERA HOUSE (Colonel T. M. Thatcher, mgr.): High School Operetta May 15; crowded house. De Pew-Burdette Stock opened week's engagement 22 with Knights of Gotham; fair business; good co.

LOUISIANA.

SHREVEPORT.—PARK THEATRE (Ehrlich Brothers, mgrs.): Harrison-Adams co. May 15-21 in His Foxy Grandpa, Hazel Kirke, and 'Way Down East; attractions fair, drawing very good attendance.

MAINE.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Garside, Cundit and Mack Stock opened three days' engagement May 18, presenting Man to Man to packed house; pleasing performance. Other plays: Utah, A Son's Devotion, The Hand of Man. Holmes' Motion Pictures 22; best this season; good business. The Village Grocer 23 canceled. An American Tramp 24. Holmes' Motion Pictures (return) 25. George F. Hall 26. Hooligan's Troubles 27. Town Waters 29 (season closes).——ITEMS: Wilson and Rankin joined Garside, Cundit and Mack here 18.—The Lynch Sisters arrived in town 22.—Alice Brophy joined Holmes' Pictures here 22.—W. L. Rider, contracting agent Hargreaves' Circus, in town 20.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Chester De Vonde Stock co. closed week May 18 to big business and presented to interested audiences Beneath the Tiger's Claw, Ten Ton Door, The Last Days of Pompeii, A Great Medical Mystery, Doomed, The Crimes of New York, The Scarlet Letter, The Old Willow Farm, Calico, and The Fatal Kiss; co. and performances fine. George Sidney in Busy Izzy 15 highly pleased packed house. The Devil's Auction 16 to good business. Maude Adams 17; delighted packed house. Prince of Pilsen 19 more than pleased a big audience. In the Sunny South 20 to good business; performance very enjoyable. Lawrence Brooke Stock co. opened week 22 to well-filled house; co. and performance good. A Jolly American Tramp 30. A Hot Old Time 2.——CITY HALL, OLDTOWN (F. J. Jordan, mgr.): Herald Square Moving Pictures 20 pleased a fair audience. The Sunny South 22; well satisfied; good house. Village Grocer 29. Town Waters in Neighborly Neighbors 3. Hunting for Hawkins 7.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Devil's Auction May 19, 20; fair attendance. Chester De Vonde Stock co. week 22 in Calico, Ten Ton Door, The Fatal Kiss, The Great Medical Mystery, The Old Willow Farm, The Scarlet Letter, Beneath the Tiger's Claws, to big houses; co. excellent. Viola Allen 26. Fenberg's Stock co. opens season Summer stock week 29, presenting The Girl I Left Behind Me. Heading the co. are Leigh De Lacy and Walter Woods, and including William Robert Dailey, Eugene Frazier, Charles Blanchard, James W. Kelley, Morris Burr, John R. Higgins, Effie Gillette, Grace Vinton, Augusta Durgeon.

LEWISTON.—EMPIRE THEATRE (Cahn and Grant, props.): Mande Adams May 18 to large audience. Chester De Vonde 15-20 in repertoire played to increasing houses; performances very satisfactory. Jolly American Tramp 22 disappointed small house. Prince of Pilsen 23 gave pleasing musical performance to large and appreciative audience. Hooligan's Troubles 24. Viola Allen 27.

BRUNSWICK.—TOWN HALL THEATRE (H. J. Given, mgr.): Gladys Klark Repertoire co, May 18-20; excellent co.; good specialties; large houses. The Village Grocer 22 canceled. Bennett-Moulton co. (return) 22-24. Bevan Comedy co. 26. Hooligan's Troubles 29. G. A. R. Lecture 30.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Peary (lecture) May 10 proved most interesting to large audience. Busy Izzy 16; excellent satisfaction to well filled house. Viola Allen canceled. Prince of Pilsen 20; large and enthusiastic audience; considered the best production ever seen at the house.

BATH.—COLUMBIA THEATRE (Oliver Moser, mgr.): The Wayward Son May 20 to small house; poor attraction. George F. Hall in A Ranged Here 24 pleased fair sized audience. Hooligan's Troubles 29.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Bennet-Moulton co. May 25-27.——ITEM: Thomas E. Shea has opened his cottage at Northport, and is now enjoying a well earned rest.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Kellar May 27.——BIJOU (M. B. Sheedy, mgr.; C. E. Cook, res. mgr.): Buffington Stock co. in Woman Against Woman 22-27; co. was seen to excellent advantage. Gertrude Dion Magill as Bessie Barton scored a success. J. Frank Burke was clever in the part of John Tressider. W. H. Barwald scored a hit. Ann Singleton, Elizabeth Morgan, Nat Loffingwell, and Raymond L. Bond were very good and pleased. Attendance large. Buffington Stock co. in The Charity Ball 29-3.——ITEM: The Haynes and Redmond Musical Comedy co., presenting A Trip to New York, will open May 29 in New Britain, Conn. The co.: Al. Haynes, Julia Redmond, Jane Smith, Charles Smith, Jr., Eric Threkeld, Leo Wicke, and Jack E. Magee.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Season closed May 20. Hamilton-Thompson Stock co. opened 22 for the Summer season in The Girl I Left Behind Me; performance very good to crowded houses. It is Manager Harrison's intention to give three plays a week, matinee and evening. The Prodigal Daughter 25-27. Jim the Penman 29-31. The Lion's Heart 1-3. Florena Hamilton and Hallet Thompson play the leading parts.

LOWELL.—OPERA HOUSE (Huntington and De Deyn, lessees and mgrs.): This house opened under the new management week of May 22 with the Huntington-De Deyn Stock co, in Secret Service to large and delighted audience. This co. has grown in popularity since they opened at the Castle eight weeks ago. When We Were Twenty-one week 29, with Mr. Huntington in the star role.——ITEM: James L. McCabe is with the Huntington-De Deyn Stock co.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): Liberty Belles May 12 disappointed large audience. A Message from Mars 18; large and delighted audience. Kellar, with Valaden, 19 attracted and pleased a full house. Season closed.——ITEMS: Berkshire Park Theatre will open May 30 for the season.—Mr. and Mrs. Walter Downing are spending their vacation in this city.

NORTH ADAMS.—EMPIRE THEATRE (John P. Sullivan, mgr.): Viola Allen May 24 to good business; closed successful season here.——RICHMOND THEATRE (W. P. Meade, mgr.): The Missouri Girl 30 (benefit stage hands).——ITEM: James Young, of Viola Allen's co., gave Shakespearean recitations to the members of local High School.

FITCHBURG.—CUMINGS THEATRE (J. R. Oldfield, mgr.): Hammond Stock co, May 18-20 failed to appear. Kellar 22 mystified crowded house. Hot Old Time 26 (benefit local manager).——ITEM: George Wharnock, an old Whalom favorite, engaged as character man for Whalom Opera co.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Kellar May 25.——HATHAWAY'S (Theodore B. Bayliss, mgr.): Hathaway Stock co. in Little Lord Fauntleroy 22-25; big business. Week of 27-3 Charity Ball.

SALEM.—THEATRE (G. B. Cheatham, mgr.): Rober Stock co. May 14-18; fair business. Busy Izzy 19; fair house. Kellar 23. Prince of Pilsen 25. A Hot Old Time 27.

HAVERHILL.—ACADEMY OF MUSIC (Wallace and Gilmore, lessees; J. A. Sayre, res. mgr.): Hot Old Time May 25. Ward and Vokes 3.

MICHIGAN.

SAGINAW.—ACADEMY (J. M. Ward, mgr.): Verna May Stock co. pleased fair houses May 14-17, presenting Nobody's Claim; good co. Garrick Dramatic co. in Lord Chumley to fair business 18-21. Saginaw May Festival 22, 23. The Marquette Stock co. 24-27.——JEFFERS THEATRE (Bamford and Markta, mgrs.): Henriette de Serris and co. and Carter and Water co. 14-20 to crowded houses; good attraction. The Hunt Stock co. filled house 21. The Garrick co. will appear at this house 22-28.

MANISTEE.—RAMSDELL THEATRE (Robert R. Ramsdell, mgr.): The Thanhouser Stock co. May 18, 19 in Mrs. Dane's Defense and A Poor Relation; excellent performances to large and fashionable audiences. Charlotte Burnett and a good co. in Twelfth Night 23 to fair business. A Trip to Egypt 28. May Festival 29. Trelnar and Tempest 2.——ITEM: The Manistee Amusement Co is making arrangements for the opening of Orchard Beach Casino.

COLDWATER.—TIBBETS OPERA HOUSE (John T. Jackson, mgr.): Joseph Shipman presented Charlotte Burnett and a capable co. in Twelfth Night May 15 to a well filled house and gave satisfaction. The Dvorak-Davidson Stock co. open a week's engagement 29 in A Derby Mascot. Other plays: The Three Musketeers, Out Yonder, For Her Brother's Sake, Mistakes Will Happen, and Nevada.

ST. JOHNS.—ALLISON THEATRE (O. L. Elsler, mgr.): Weary Willie Walker May 6 pleased fair house. Jesse James 13; poor attraction. A Burglar's Sweetheart 16 satisfied capacity. Mahara's Minstrels 22 canceled. Charlotte Burnett in Twelfth Night 27 closed season.

LUDINGTON.—OPERA HOUSE (U. S. Grant, mgr.): The Burglar's Sweetheart May 12, 13; fair business and performance. State High School Oratorical Contest 14. Twelfth Night 22; largest and

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most fashionable audience of the season; excellent performance. Empire Stock co. 25-27.

FLINT.—STONE'S OPERA HOUSE (Albert C. Pegg, mgr.): Dvorak-Davidson Stock co. May 15-18. Plays: Kentucky Feud, The Three Musketeers, Edith's Burglar, A Bachelor's Wife; good co. and fair business. Baby Louise Leighton a hit. Home Talent 22, 23; pleasing entertainment and fair houses.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Bush, prop. and mgr.): Murray Comedy co. May 15-20. Plays: The Bondman, Sign of the Four, Resurrection, Shamus O'Brien, Monte Cristo, Foxy Grandpa, and A Man from Missouri; good houses and co.

OWOSSO.—OPERA HOUSE (C. Melenbacher, mgr.): Keenan Stock co. failed to appear week of 22. A Burglar's Sweetheart 22 to good house. Max Cook in specialty deserves special mention. Margaret Ralph in Taming of the Shrew 25.

CADILLAC.—THEATRE (C. E. Russell, mgr.): King Jollity May 18, 19 to big business. Twelfth Night 20; light business; creditable performance. Freeman-Fiske Stock 22-27 canceled owing to illness of leading lady.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Season closed May 27 with Boos' F. I. B. Band; these fortnightly concerts to S. R. O. at nearly every entertainment.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): Verna May Stock co. played Tennessee's Pardner May 22-29; business fair; satisfactory performance. Verna May Stock co. indefinite.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Ole Olson May 17 pleased good house. A Little Outcast 22; good co. and business. Sweethearts 31.

LANSING.—BAIRD OPERA HOUSE (T. J. Williams, mgr.): Twelfth Night May 16; fair business; good co. The Burglar's Sweetheart 20; good business; fair co.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): The Burgomaster May 10 to crowded house; audience highly pleased. Walter Pyre 13 canceled. A Little Outcast 20 to big house; was well received.

MUSKEGON.—GRAND (E. R. Reed, mgr.): Twelfth Night May 18; excellent to fair business. Old Arkansaw 21; good co. and business. Closed the season.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgrs.): Twelfth Night May 24. A Trip to Egypt 27. The Silver Slipper 29. Sweetheart 9.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): A Little Outcast May 19 pleased a good house. A Trip to Egypt 24.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): A Trip to Egypt May 22; fair co. to good business.

MINNESOTA.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Breckenridge Stock co. May 15-20 in Land of the Sky, Nebraska Down Where the Cotton Blossoms Grow, and Her Bashful Admirer; good audiences and co. The Burgomaster 23. The International Bioscope co. 5, 6. William Owen in Othello 9.

MANKATO.—THEATRE (S. M. Bear, lessee; C. H. Griebel, res. mgr.): King Perkins' co. May 17; fair house and co. Stetson's U. T. C. 27. Mankato Elks Club 29, 30.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Harold Stormoen in Baldevin's Brellup May 17, matinee and evening; crowded houses; well pleased.

RED WING.—AUDITORIUM (Ralph G. Taber, mgr.): U. T. C. May 18 to large house. The Burgomaster 22. Henry Lawrence Southwick 25.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Stetson's U. T. C. May 20; packed house matinee and evening. Breckenridge Stock co. week of 22.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Daniels Stock co. May 16-20; good co.; fair business. William Owen in Othello 5.

MISSISSIPPI.

NATCHEZ.—CONCORD PARK THEATRE (Mike Irwin, mgr.): The Spooner Dramatic co. May 8-20; co. and business good. Harris-Parkinson co. 22-2. Laura Davis 5-17.

MISSOURI.

JOPLIN.—CLUB THEATRE (L. F. Ballard, mgr.): Hoyt's Comedy co. May 15-20; good co. and splendid business. The Club Theatre will be opened Thursday, 25, for the Summer season with a new stock co. known as the Club Theatre Stock co. Opening bill Just Plain Folks.——LYRIC THEATRE (C. E. Hodkins, mgr.): Business continues good in this popular vaudeville house. Mr. Hodkins says they will move in their Summer theatre 1.

LOUISIANA.—PARKS THEATRE (Michael F. Dallett, mgr.): Hi Henry's Minstrels May 20, matinee and evening; excellent to good house.

FULTON.—PRATT'S THEATRE (C. F. Wilkersen, mgr.): Hi Henry's Minstrels May 18 played to capacity matinee and night.

NEBRASKA.

LINCOLN.—OLIVER THEATRE (Zehrung and Crawford, mgrs.): T. Daniel Frawley May 24. Richard Mansfield 25. E. H. Sothern and Julia Marlowe 5. Fulton Brothers Stock co. 6 and all Summer.

FAIRBURY.—OPERA HOUSE (C. F. Steele, mgr.): The Banker's Child May 19; good performance; fair business. Moving Pictures 27.

NEW HAMPSHIRE.

EXETER.—OPERA HOUSE (A. Vaughan, mgr.): Gormand and Ford, old favorites here and generally make good, opened May 22-27 to good business; general satisfaction. Plays: Kathleen Mavourneen, Two Orphans, Tracy, the Outlaw, Child of Fate, Mother and Son, East Lynne, and Monte Cristo. Hot Old Time 29.——ITEM: Manager Vaughan has opened a hotel here.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Prince of Pilsen May 17 played to capacity; co. strong. Viola Allen 25. Ward and Vokes in Pair of Pinks (ushers' benefit) 2.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Lorne Elwyn co. May 22-24. Plays: Why Women Hate, The Crimson Stain, Her Lord and Master; house records broken; excellent satisfaction.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): The Prince of Pilsen May 24; good house and performance. Viola Allen 29.

LACONIA.—MOULTON OPERA HOUSE (William R. Van Duzer, mgr.): The Missouri Girl 25.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Running for Office attracted a fair house May 20. With this performance the season at this house closed. It has been much more successful than last season.——STATE STREET THEATRE (F. R. Shalters, mgr.): Irene Myers Stock co. closed its season and the season of this house 20 with Break for Liberty. Miss Myers had a very successful week.——TRENT THEATRE (Edward Renton, mgr.): The stock performance of My Friend from India 18-20 was most satisfactory and good business was the result. The Cowboy and the Lady was produced in good style and attracted well 22-24.——ITEM: Ringling Brothers' Circus 22 played to large houses here; performance extremely satisfactory.
ALBERT C. D. WILSON.

ATLANTIC CITY.—SAVOY THEATRE (Fred Moore, mgr.): Vandeville May 27; good co.; fair business. May Irwin in Mrs. Black Is Back 29, 30. Vandeville 31-4.——YOUNG'S PIER THEATRE (W. E. Shackelford, mgr.): Amy Lee in Mam'selle 'Awkins 22-27; co. and business fair. Black Patti Troubadours 29-31.

NEW YORK.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Isle of Spice May 19, 20 (return) drew fairly and pleased. Lew Fields in It Happened in Nordland 23 to packed house; splendid production, which closed house season.——BASTABLE THEATRE (H. A. Hurtig, mgr.): Vandeville was the attraction 22-27, and included Mabel McKinley, Raymond and Caverly, the Zancigs, Allen Doone and co., Alf Grant, La Maze Brothers, and Brandon and Wiley. This house will inaugurate a Summer season of stock burlesque 29-3, Pousse Cafe and Richard Carle's 'Way Up East being the opening burlesques. Among the co. engaged are Bobby Harris, Charles Halton, Ted T. Burns, Arthur Whitelaw, Walter Clifford, Harry Walters, Rose Le Harte, Etta Pearce, and Selma Mantell.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): The Mordaunt Stock co. drew fairly in Mr. Jim 22-27. A Rough Rider's Romance 29-3.——ITEMS: Charles E. Hart, husband of Ethel Tillson, who was badly burned at the Bastable, March 24, concluded his season as musical director of Busy Izzy 20 and arrived here 21. He will remain until his wife is able to leave the hospital.—The Valley Theatre, which has heretofore offered comic opera, will this season (which opens June 26) be devoted to vandeville. W. H. Kobnle will be manager and N. C. Mirick, press agent of the Wieting, will do the press work.—Ainsley Scott, an old-time minstrel, is the guest of Happy Cal Wagner.—Mrs. J. P. West, of Edna May's co., is home for the Summer.
E. A. BRIDGMAN.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Professor Beauman's Kirmess May 19, 20 drew packed houses. The William Courtenay Stock co. opened for the Summer season week 22-27 in A Fool and His Money, attracting large and fashionable audiences, which gave this popular organization a most hearty welcome. The play was ably presented in every particular. William Courtenay in the leading role scored a pronounced success; others who ably assisted were Grace Heyer, Jane. Gordon, Mabel Dixey, Lewis Payne, Walter Walker, Fred Courtenay, and Morgan Coman. Week 29-3 Charley's Aunt.——PROCTOR'S (Howard Graham, res. mgr.): The Proctor Stock co. opened their regular Summer season week 22-27 in a fine presentation of Dorothy Vernon of Haddon Hall, by a meritorious cast. The house was packed and an enthusiastic reception was given them. The leading roles were excellently sustained by Allison Skipworth, Ernest Hasting, William Lewers, Fred W. Peters, Bessie Lea Lestina, and Florence Auer, an Albany girl who scored quite a success. The play was beautifully mounted, the original costumes and scenery being used.——ITEMS: George E. Graham, personal representative of F. F. Proctor, is in town on business pertaining to Mr. Proctor's proposed new theatre in Troy, N. Y.—The management of Dreamland finds it impossible to open this big amusement resort until Monday, 29.
GEORGE W. HERRICK.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): The stock co. appeared to large audiences in The Adventures of Lady Ursula week May 22-27. Miss Bonstelle surprised her admirers by her delightful comedy conception, and she was ably sustained by Frederick Lewis and A. H. Stuart, while the balance of the co. fitted the roles assigned them very satisfactorily. The Frisky Mrs. Johnson week 29-3.——COOK OPERA HOUSE (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Thelma, as presented by the stock co. week 22-27, pleased exceptionally fine attendance. Caroline Franklin was excellent as Thelma, and was complimented by frequent curtain calls. Maribel Seymour made a decided hit by her portrayal of the Norwegian character and kept the audience in the best of humor. The other members were equal to all demands made upon them. A Texas Steer week 29-3.——LYCEUM THEATRE (M. E. Wolff, mgr.): It Happened in Nordland to good business 24, 25. The Summer stock co. in The Charity Ball week 29-3.——BAKER THEATRE (Shubert Brothers, mgrs.; John E. Boyle, res. mgr.): Closed week 22-27. On the 29th the Summer stock co. will commence their season in The Old Plantation, with Asa Lee Willard and Louise Vale in the leading characters, supported by J. Robinson, Augustin McHugh, Travers Vale, and Ethel Strickland. J. W. CARRUTHERS.

ELMIRA.—RORICK'S THEATRE (Herbert Salinger, mgr.): Mathew's Minstrels opened this house May 22-27; capacity business; hits were made by Hop Finnell, Bill Blaisdell, Miles G. Kelly, Robert F. Walsh, George Bambury, and Sam Harris, Mathew's Minstrels 29-3. Manhattan Opera co. 5—indefinite.——ITEMS: W. Charles Smith, manager of the Lyceum Theatre, has been appointed director-general of the big Elks' carnival, to be held here late in June.—Mathew D. Richardson, a well-known dramatic writer on the Elmira "Advertiser," sailed for England 22. He was tendered a banquet by the editorial staff of that paper 20 at Shidlen's, covers being laid for twenty-five.—Members of the Manhattan Opera co. are gathering for the season at Rorick's. Rehearsals commenced 29. The Mocking Bird and other royalty operas will be put on.—Robinson's Circus pleased two large crowds 23. A baby antelope was born here and christened Elmira. Three leopards were also born and named, Zim, after Zimmerman, the famous cartoonist of "Judge"; Sloat, after the Hon. J. Sloat Fassett, and Hig, after Governor Higgins. Doc Waddell, a former Elmiran, is the capable press representative of the show.
J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): After a most successful season the house closed May 23, to reopen the last of August.——MOHAWK THEATRE (Mortimer Snow, mgr.): When Knighthood Was in Flower 22-27 is drawing the usual patronage.
GEORGE C. MOON.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Heart of Texas May 18; good co. and performance to large attendance. May Irwin and co. 20 gave a delightful performance to a capacity house. Dorothy Lewis Stock co. opened 22 to S. R. O. Plays first half of week: Hearts of the Blue Ridge, His Sister's Sacrifice, My Lady Nell; specialties high-class and lots of them; best seen here this season. My Friend the Enemy 31. High School Orchestra 1.——ITEM: George A. Nichols and wife (Edna Mitchell), of the May Irwin co., renewed acquaintance with their many Saratoga friends 20. They are former Saratogians.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Mildred Holland May 18 to very good business. William Bonelli in An American Gentleman 20; business fair; two performances. Concert by American Vitagraph co. 21 to well filled house. Viola Allen 22; splendid production to capacity house. The Real Widow Brown 23; poor business. William Bonelli in What Happened to Jones 27; two performances. Concert by American Vitagraph co. 28. The Fatal Wedding 30. De Wolf Hopper 31. Juvenile Opera co. in Pinafore 1-3.——ITEM: Manager Lumberg announces that he will open the season of Summer stock the latter part of June with the International Stock co.

UTICA.—MAJESTIC (E. D. Eldredge, res. mgr.): It Happened in Nordland May 22; excellent co.; S. R. O. The Fatal Wedding 31.——ITEM: The Majestic Stock co. opens May 29 and will continue during the Summer season with the exception of 31. The first week they will present Bluebeard, following with Pearl of the Orient.

PERRY.—AUDITORIUM (Cole and Stanton, mgrs.): Gorton's Minstrels May 22; good house; poor performance. What Happened to Jones 23; very small house; good performance. The Americans (local) 26. The Charity Ball 30.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Little Tycoon (local) May 16-18, 20; well sung to big business. Mildred Holland 19 drew well and pleased. Viola Allen 23. May Irwin 26. Real Widow Brown 27.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Pinafore (local) was successfully repeated at matinee May 20 to fair house. Zephra (local) 25-27.——ITEM: The Family Theatre (vaudeville) will be reopened 29 under the management of J. T. Colling.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): Mildred Holland May 23; good performance to large house. May Irwin 24 to S. R. O.; excellent satisfaction.——ITEM: The co. closed its season here.

WARSAW.—FARMAN THEATRE (D. M. Cauffman, mgr.): Gorton's Minstrels May 19; fair business. The Bonelli Stock co. 22 in What Happened to Jones; pleasing entertainment to very good business. Tennessee's Pardner 29.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Geneva Choral Society May 23. William Bonelli in What Happened to Jones 25. Borberka-James Stock co. 29-3.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Dorothy Lewis Stock co. closed a successful week of business May 15-20; co. gave good satisfaction. G. A. R. 30. May Hillman week 12.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): William Bonelli and his stock co. in An American Gentleman May 18; very good performance to light business. Garlock Club Minstrels (local) 30.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): York State Folks May 20 pleased two good houses. Howe's Pictures 26. May Irwin 27. Klark-Urban co. 29-3.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant, mgr.): May Irwin May 19; delightful entertainment to S. R. O. May Hillman 29-3.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, res. mgr.): Bennett-Moulton co. May 29-3.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Lucie Pattison Concert co. May 24 closed the season; excellent; largely attended.

PLATTSBURG.—THEATRE (M. H. Farrell, mgr.): May Irwin May 23 pleased a large and fashionable audience. Mildred Holland 25 (return).

WELLSVILLE.—BALDWIN THEATRE (S. F. Sherman, lessee; Mark Graves, mgr.): Gorton's Minstrels May 25.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): The Liberty Belles May 27 pleased large audience.

PENN YAN.—YATES' LYCEUM (H. E. Bell, mgr.): Howe's Moving Pictures May 24.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Pinafore May 27 (local).

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Dale's English Opera co. May 18 drew light business; well pleased audience. Norwegian Student Singers 2, 3. The Red Feather 8.

OHIO.

DAYTON.—VICTORIA THEATRE (L. M. Rodgers, mgr.; G. C. Miller, bus. mgr.): Closed for the season.——NATIONAL THEATRE (Gill Burrows, mgr.): Goodhue Stock co. opened its season May 22 with A Gilded Fool, giving a fine performance of this comedy to large and well pleased houses; Harry Glazier, leading man; Minna Phillips, leading woman, and Lonetta Babcock scored; balance of co. excellent. Little Minister 25-27. Northern Lights 29-31. Arabian Nights 1-3.——PARK THEATRE (Gill Burrows, mgr.): Bohemian Burlesquers 25-27.——FAIRVIEW PARK (Al. Ward, mgr.): Liberati and his band 21 to large and appreciative audiences; weather cool. Regular season Fairview Casino opens Sunday 27 with five vaudeville acts headed by the Trocadero Quartette; Heidelberg's famous band in the grove.
LUCIEN A. SOWARD.

SANDUSKY.—GRAND OPERA HOUSE (Singler and Smith, mgrs.): The Isle of Spice pleased large audience May 13. Mrs. Wiggs 30 closes successful season.——ITEMS: Messrs. Singler and Smith have completed arrangements with John A. Himmelein whereby they will continue in the management of the Grand for next season.—The Oscar F. Cook co. closed a very good week's business 20 under canvas, presenting Southern Spy, Hoosier State Folks, Not Guilty, Mine 49, and The Convict's Sweetheart. From all appearances this new venture will prove a winner.

YOUNGSTOWN.—OPERA HOUSE (Peter Rice, mgr.): Avon Park Opera co. in Bohemian Girl May 26.——PARK THEATRE (F. E. Johnson, mgr.): Amelia Bingham 19 with good co. pleased big house. Metropolitan Juvenile Opera co. 22-24 pleased fair business. The Colonial Opera co. opens for a Summer season 29.——AVON PARK CASINO (Edward Staul jr., mgr.): Opens 27 with the Avon Park Opera co.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Vogel's Minstrels May 17; good performance and business. The Holy City 18; fair co. and performance; small audience. The Black Hussar 20 canceled. Madame Schumann-Heink in Love's Lottery 31. Andrews Stock co. 1-3. Rose Melville in Sis Hopkins 10; closes season.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): Crawford's Claim May 27. The Fall of Atlanta 30, 31. Winter's Tale 6.——ITEM: Harry Shallcross' Inter-Ocean Vaudeville co. opened here under canvas 18-20 to moderate houses. The co. has a good band.

BELLEFONTAINE.—GRAND OPERA HOUSE: Benefit Order of Eagles (local) May 23; packed house; more than pleased. Cook Stock co. 22-27 (under canvas); fair co. and business.——ITEM: Mr. and Mrs. J. Jay Shaw, of A Son of Rest, are home for the Summer.

JACKSON.—GRAND OPERA HOUSE (F. M. Stevenson, mgr.): Princess Bonnie (local) May 20 gave splendid satisfaction to big house.——CRESCENT OPERA HOUSE (Guy Ruf, mgr.): Merchant of Venice Up to Date (local) 31.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): The Bohemian Girl (local) May 24. Andrews Stock co. 25-27.

WAPAKONETA.—BROWN THEATRE (A. J. Brown, mgr.): Vogel's Minstrels May 17 pleased capacity. De Wolf Hopper 25 closes season.

LANCASTER.—AUDITORIUM: Howe's Moving Pictures May 26.

VAN WERT.—AUDITORIUM (C. B. Pearson, mgr.): Holy City May 17; packed house; please.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalle, mgr.): De Wolf Hopper May 24.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, mgr.): The Holy City May 17; good house; pleased.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, mgr.): Howe's Moving Pictures May 25.

OREGON.

PENDLETON.—FRAZIER'S THEATRE (K. J. Taylor, mgr.): Graham Repertoire co. May 9-14 opened with Under Two Flags, followed by Runaway Match, Jane, The Way of a Woman; fair houses. Williams Juvenile Opera co. 18.

SALEM.—GRAND OPERA HOUSE (John F. Cordray, mgr.): Mary Louise Clary in concert May 12 to good business; excellent season closed.

PENNSYLVANIA.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): York State Folks May 17; good performance; fair business. Isle of Spice 23; good business; pleased.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): Mamie Fleming co. 15-20; good business; good co. Plays last part of week: The Captain's Mate, Down East Folks, Fanchon the Cricket, Tom Sawyer, Yankee Boss, Resurrection, The Road to 'Frisco, Her Marriage Vow, and Carmen and The Gold King.——COURT SQUARE THEATRE (Robert H. Kellar, mgr.): Court Square Stock co. in Camille 22-27; excellent performance; good business.——ITEM: Season closed here 23.
M. E. BESSELL.

LANCASTER.—ITEMS: Manager C. A. Yecker, of Fulton Opera House, went to Altoona May 24 to attend the annual convention of Pennsylvania Bill Posters' Association.—Rev. Isadore Rosenthal, of this city, delivered a lecture on "The Modern Drama" at the Iris Club 18.—Before the same club Charles F. Underhill read Rip Van Winkle 23.—Edna Shaub, vocalist of this city, went to Cleveland O., 20 to accept a Summer engagement at the Euclid Avenue Garden Theatre.—Guy L. Wonders, secretary and treasurer of the Penn Theatre co., returned here 20 from a visit to Shamokin and Mahanoy City, where he audited the accounts of the Family Theatres.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): The Old and the New World (local) May 19, 20, for the benefit of the Mary M. Packer Hospital, gave two successful performances, under direction of Ada Lucienne Wood, of Under Southern Skies co.; Ethel Poole, Ralph Runyon, Delilah Arthur, Verna Weaver, and William Packer deserve mention. Dumont's Minstrels 25 for the benefit of the No. 1 fire co. Commencement exercises 26, 27.

KANE.—TEMPLE THEATRE (H. W. Sweely, mgr.): The Real Widow Brown May 20 to good business. Dilger-Cornell Stock co. opened 22 with A Princess of Patches to capacity, followed by A Southern Romance and A Woman's Revenge 23, 24 to fair business; co. carries a good line of specialties.——ITEM: J. S. Speer, manager of Ridgway Opera House, was in town 25 attending a big shoot of the Kane Gun Club.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Hausaman, mgr.): Klark-Urban co. May 18-20; good performances; medium business. Plays: Web of Fate, Way of the Wicked, The Silent Partner, Cowslip Farm, and A Doctor's Crime. Gerhard's Concert co. 24; good house; splendid concert. Isle of Spice 27 closes season.

PITTSTON.—BROAD STREET THEATRE (H. J. Sinclair, mgr.): Isle of Spice (return) May 24; largest house in history of the theatre; delighted audience.——ITEMS: Valley View Park opened 1. Band concerts very successful.—Rocky Glen opens 27. Many new attractions have been added.

BUTLER.—MAJESTIC THEATRE (George N. Burckhalter, mgr.): Herald Square Opera co. May 18-20; fair business. When Johnny Comes Marching Home 22; fine performance; good house.——ITEM: The Summer theatre at Alameda Park opens 29.

WASHINGTON.—LYRIC THEATRE (D. B. Forest, mgr.): Royal Slave May 20; good co.; drew fair business at two performances. When Johnny Comes Marching Home 24; very good co.; deserved better house. Season closed.

NEW CASTLE.—OPERA HOUSE (Jacob F. Geninger, mgr.): Hadley's Moving Pictures May 20 pleased packed house. Elks' Minstrels 22, 23; excellent performance to S. R. O.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Howe's Moving Pictures May 25.

BRADFORD.—THEATRE (Jay North, mgr.): Herald Square Opera co. May 22 opened three nights' engagement to fair business. Operas: Said Pasha,

(Continued on page 21.)

ARENA

OSHKOSH, WIS.—Forepaugh-Sells' Shows will exhibit in this city 1.

LAMAR, MO.—Contracting agent for the W. P. Hall's United Shows was here May 18 arranging for the appearance of the show 9.

PEORIA, ILL.—Forepaugh-Sells' Circus May 17; big crowds day and night.

MARIETTA, O.—Wallace Brothers May 11 to very small audience, owing to storm; during the performance lightning struck the center pole on the side show, killing one man and injuring several. Gentry Brothers 2.——Item: Manager L. M. Lacha, of this city, has leased the Camden Theatre, of Parkersburg, W. Va., and will manage both houses.

IOWA FALLS, IA.—The Forepaugh-Sells Brothers' Show headed off a big advance in the circus license at Sioux City and secured a license there for 13 for $150; the pending ordinance raises the circus license from $150 to $1,000.

WILLIMANTIC, CONN.—L. W. Washburn's On the Trail May 23; well attended. Frank A. Robbins' Circus 29.

QUINCY, ILL.—W. P. Hall's Circus May 22 to crowded tents; performance very satisfactory.

LANCASTER, PA.—Washburn and D'Alma's Trained Animal Show pleased two large crowds May 22.

PITTSTON, PA.—Bard Brothers' Circus May 19, 20; very good business; audiences pleased. Lowery Brothers' Circus 19, 20; capacity; fair performances.

HAVERHILL, MASS.—Hargreaves' Circus May 31.

BURLINGTON, IA.—We have had one circus, W. P. Hall's; owing to bad weather was not well attended. The Carl Hagenbeck's Trained Animal Show co. is billed to appear 8.

MILWAUKEE, WIS.—Forepaugh-Sells' Circus will perform in this city May 29.

LANCASTER, O.—Carl Hagenbeck's Animal Show May 24; very good performance and business. Gentry Brothers' Dog and Pony Show 31.——Item: Will Winner, the oldest animal trainer in the United States, is visiting relatives in this city.

MAHANOY CITY, PA.—Barnum and Bailey May 20; splendid performance.

COUNCIL BLUFFS, IA.—Campbell Brothers' Circus May 22 drew large crowds; good performance.

ST. THOMAS, CAN.—Lemon Brothers' Circus May 12 to fair business; good performance.

PALMYRA, N. Y.—Downie Circus will exhibit here May 24.

WEST CHESTER, PA.—Washburn and D'Alma's Dog and Pony Show May 12; good show; large business.

NEW BRUNSWICK, N. J.—Ringling Brothers May 23. There were very few vacant seats at either performance. The visit was a profitable one for the circus. The show was considered the best one that ever exhibited here.

MEMPHIS, TENN.—The Gaskill Carnival Shows drew good audiences week of May 22-27 at Confederate Park.

JACKSON, O.—Gollmar Brothers' Circus showed to two big crowds May 17; fine show, all pleased.

GREENSBURG, PA.—Pawnee Bill May 20 and Wallace Brothers' Circus 22, both to crowded canvas. Wallace Brothers presented best circus ever seen in this city.

ADRIAN, MICH.—Carl Hagenbeck's Animal Shows came May 18; weather very bad, but performance good and business good. Gollmar Brothers'-Circus did not recognize THE MIRROR, so I did not see it.

BLOOMINGTON, ILL.—Hagenbeck's Wild Animal Show 8.

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MATTERS OF FACT.

Will W. Grimans has just closed a ten weeks' Spring engagement in A Guilty Conscience, produced under his personal direction. He is in the city arranging for next season before going to the lakes for the Summer.

During the Summer period, June 12 to Aug. 12, Manager J. E. Reid of the Metropolitan Theatre, Rochester, Minn., will play vaudeville, moving picture shows and others at his house. He draws from 20,000 population.

A light comedy, entitled Race Suicide, or The President's Mistake, is offered for production by Mrs. H. C. De Mille, Hudson Theatre Building.

Elisabeth Marbury is the exclusive representative for this country and Canada for a number of Hendrik Ibsen and Gerhart Hauptman's plays, and is prepared to negotiate for their presentation.

Lawton, Okla., will have a new theatre ready for opening about Sept. 1. A. L. Ramsey will be the manager.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A FRIEND OF THE FAMILY (W. E. Gorman, mgr.): New Haven, Conn., May 29-31.
A HOT OLD TIME: Portsmouth, N. H., May 30, Rumford Falls, Me., June 1, Bangor 2, Waterville 3.
A ROYAL SLAVE (Northern; Gordon and Bennett, props.; Dave H. Woods, mgr.): Waukesha, Wis., May 30, Burlington 31, Elkhorn June 1, Lake Geneva 2, Harvard, Ill., 3, Waukegan 4.
A YANKEE CIRCUS ON MARS AND THE RAIDERS: New York city April 13—indefinite.
AN ARISTOCRATIC TRAMP: Waukegan, Ill., May 28-June 4.
ALL AROUND CHICAGO (W. A. Brady, mgr.): Chicago, Ill., April 30—indefinite.
ALLEN, VIOLA: Newport, R. I., June 1.
BLAIR, EUGENIE (Her Second Life; Geo. A. Blumenthal, mgr.): Toronto, Can.—indefinite.
CHECKERS: Pittsburgh, Pa., May 29-June 3.
CLARKE, HARRY CORSON: Pueblo, Col., May 30-July 8.
CROSMAN, HENRIETTA: Toronto, Can., May 29-June 3.
DORA THORNE (Rowland and Clifford, mgrs.): Minneapolis, Minn., May 28-June 3, St. Paul 4-10.
DREW, JOHN: San Francisco, Cal., May 29-June 10.
EVERYMAN: Kansas City, Mo., May 29-31.
FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prop. and mgr.): Los Angeles, Cal., June 1, 2, San Francisco 3-17.
GOODWIN, N. C. (Geo. J. Appleton, mgr.): Vancouver, B. C., May 30, Bellingham, Wash., 31, Everett June 1, Tacoma 2, Portland, Ore., 3, Los Angeles, Cal., 7-9.
HAWTREY, CHARLES: Cleveland, O., May 29-31, Kansas City, Mo., June 1-3.
IN THE SUNNY SOUTH: Calais, Me., May 29, 30.
IRWIN, MAY (Edward R. Salter, mgr.): Atlantic City, N. J., May 29, 30.
JAMES BOYS IN MISSOURI (Eastern; Frank Gazzolo, owner and mgr.): Chicago, Ill., May 29-June 3, Milwaukee, Wis., 4-10.
MALLORY, CLIFTON: Weedsport, N. Y., June 8-10.
MANSFIELD, RICHARD: Dubuque, Ia., May 31, Rockford, Ill., June 1.
MELVILLE, ROSE (J. R. Sterling, mgr.): Pittsburgh, Pa., May 29-June 3.
MRS. WIGGS OF THE CABBAGE PATCH: Grand Rapids, Mich., May 30, Sandusky, O., 31.
MY FRIEND HOGAN: Saranac Lake, N. Y., June 8.
MY WIFE'S FAMILY: Flint, Mich., May 30, Bay City 30, Port Huron June 1, Mount Clemens 2, Ypsilanti 3.
OLE OLSON: Racine, Wis., May 30.
OLCOTT, CHAUNCEY (Augustus Piton, mgr.): Portland, Ore., May 31-June 2, Tacoma, Wash., 3, Butte, Mont., 11.
OLD ARKANSAW: St. Ignace, Mich., May 31, Sault Ste. Marie June 1, Newberry 2, Ishpeming 3, Negaunee 5, Michigamme 7, L'Anse 9, Atlantic Mine 10.
ON SATAN'S MOUNT: Boston, Mass., May 29-June 10.
ON THE TRAIL (Geo. Peck, mgr.): Mansfield, Mass., May 30, South Framingham 31, Clinton June 1, Hudson 2, Maynard 3.
OVER NIAGARA FALLS: Chicago, Ill., May 21-June 3.
OWEN, WILLIAM: Faribault, Minn., June 5.
QUINCY ADAMS SAWYER: New York city May 8-June 3.
RALPH, MARGARET (R. L. Allen, mgr.): Mt. Pleasant, Mich., May 30, Flint June 1.
SHEA, THOMAS E.: Toronto, Can., May 22—indefinite.
SOTHERN, E. H., AND JULIA MARLOWE: Lincoln, Neb., June 5, Sioux City, Ia., 6.
TEMPEST, MARIE: New York city April 17-June 3.
THE BANKER'S CHILD (Harry Shannon, mgr.): Rapid City, Neb., May 30, Sturgis, S. D., 31, Belle Fourche June 1, Whitewood 2, Lead 3, Custer 5, Edgemont 10.
THE BLACK MASK: New York city May 29-June 3.
THE FATAL WEDDING: Utica, N. Y., May 31.
THE HEIR TO THE HOORAH (Mart W. Hanley, mgr.): New York city April 10—indefinite.
THE MISSOURI GIRL (Eastern; Fred Raymond's): Athol, Mass., May 31, Gardner June 1, Fitchburg 2, West Derry, N. H., 5, Exeter 6, Norway, Me., 7, Damariscotta 8, Union 9, Vinal Haven 10.
THE MOONSHINER'S DAUGHTER (Eastern; W. F. Mann, mgr.): Milwaukee, Wis., May 29-June 3.
THE ROLLICKING GIRL: New York city May 1—indefinite.
THE SPAN OF LIFE: New York city May 29-June 3.
THE WAYWARD SON: St. John, N. B., May 30-June 3.
TRACY THE OUTLAW (Ritter and Fanahan, mgrs.): Mercurdus, N. B., May 29, Eagle Lake 30, Ashland 31, Fort Kent June 1, Grand Falls 3, Perth 4, Sherman Mills, Me., 5, Milo 6, Brownville 7, Dexter 8, Newport 9.
UNCLE TOM'S CABIN (C. W. Langsaff's): Wilmerding, Pa., May 30, Export 31, Penn Station June 1, Claridge 2, Madison 3.
UNCLE TOM'S CABIN (Morgan and Howe's): Monaca, Pa., May 30, Wampum 31, Evans City June 1, Chicora 2, Mars 3.
UNCLE TOM'S CABIN (Phillips and Daly's): Ligonier, Pa., May 30, Latrobe 31, Windber June 1, South Fork 2, Ebensburg 3.
UNCLE TOM'S CABIN (John F. Slowe, mgr.): Osage City, Kan., May 30, Burlingame 31, Scranton June 1, Meriden 2.
UNCLE TOM'S CABIN (Western; Wm. Kibble, mgr.): Dunkirk, Ind., May 30, Alexandria June 3, Middletown 5, Knightstown 6, Greenfield 7, Martinsville 8.
UNCLE TOM'S CABIN (Al. Martin's): Chicago, Ill., May 21-June 3.
UNCLE TOM'S CABIN (De Mar's): Vineland, N. J., May 30, Millville 31, Sea Island City June 1, Cape May 2, Ocean City 3.
VIVIAN'S PAPAS: Minneapolis, Minn., May 28-June 3.
WARD AND VOKES: Manchester, N. H., June 2.
WARFIELD, DAVID: New York city Sept. 25-June 3.
YORK STATE FOLKS (Fred E. Wright, mgr.): Boston, Mass., May 22-June 3.
YOUNG BUFFALO, KING OF THE WILD WEST: Baltimore, Md., May 29—indefinite.

STOCK COMPANIES.

ALBEE (Edw. F. Albee, prop.): Providence, R. I.—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
ARCADE: Toledo, O.—indefinite.
BAKER THEATRE: Rochester, N. Y., May 27—indefinite.
BALDWIN-MELVILLE: Buffalo, N. Y.—indefinite.
BALDWIN-MELVILLE: New Orleans, La.—indefinite.
BELASCO AND MAYER: Portland, Ore.—indefinite.
BELASCO THEATRE (Belasco and Mayer, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU THEATRE: Philadelphia, Pa.—indefinite.
BISHOP'S PLAYERS: San Francisco, Cal.—indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BROADWAY DRAMATIC (Frank Reicher, mgr.): Brooklyn, N. Y., May 29—indefinite.
BUFFINGTON: Fall River, Mass.—indefinite.
BURBANK: Los Angeles, Cal.—indefinite.
CALUMET (John T. Connors, mgr.): South Chicago—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CAZELLE'S FRENCH DRAMATIC: New Orleans, La.—indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
CALDWELL: Omaha, Neb., May 13—indefinite.
CINCINNATI (Geo. F. Fish, mgr.): Philadelphia, Pa., May 29—indefinite.
CLAYTON, UNA: Montreal, Can.—indefinite.
COLONIAL: Cleveland, O., May 15—indefinite.
COLUMBIA: Newark, N. J.—indefinite.
COLUMBIA THEATRE: Chicago, Ill.—indefinite.
COLUMBIA THEATRE: Washington, D. C., May 15—indefinite.
COOK'S OPERA HOUSE: Rochester, N. Y.—indefinite.
COURTENAY (Wm. Courtenay, mgr.): Albany, N. Y., May 8—indefinite.
COURTNEY: Duluth, Minn.—indefinite.
COURT SQUARE (Robt. H. Keller, mgr.): Scranton, Pa.—indefinite.
CURTIS: Denver, Col.—indefinite.
CUSHMAN-ST CLAIR: St. Joseph, Mo.—indefinite.
DAVIS, HARRY: Pittsburgh, Pa., May 20—indefinite.
DE VERNON, VAIL: San Diego, Cal.—indefinite.
DIEMER: Springfield, Mo.—indefinite.
DOUGLAS, BYRON: Toledo, O., April 23—indefinite.
EMPIRE (Max Falkenheuer, mgr.): Cleveland, O., Feb. 20—indefinite.
EMPIRE THEATRE: Portland, Ore.—indefinite.
FARNUM, WILLIAM: Buffalo, N. Y., May 1—indefinite.
FAWCETT (Geo. Fawcett, mgr.): New York city May 1—indefinite.
FENBERG STOCK (Geo. M. Fenberg, mgr.): Portland, Me.—indefinite.
FERRIS: San Francisco, Cal.—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FERRIS: Omaha, Neb., May 14—indefinite.
FIELDING: Indianapolis, Ind., May 15—indefinite.
FOREPAUGH'S: Philadelphia, Pa., May 8—indefinite.
GERMAN THEATRE (Heineman and Welb, mgrs.): St. Louis, Mo.—indefinite.
GLASER, VAUGHN (A. C. Robinson, mgr.): Detroit, Mich.—indefinite.
GOODHUE: Louisville, Ky., May 15—indefinite.
GRAND VALLEY PARK: Brantford, Conn., May 22—indefinite.
GRATTAN AND DE VERNON: San Diego, Cal.—indefinite.
HART'S: Philadelphia, Pa.—indefinite.
HATHAWAY THEATRE: New Bedford, Mass., May 8—indefinite.
HOPKINS' (A. B. Morrison, mgr.): Memphis, Tenn., Sept. 19—indefinite.
HOWARD: Chicago, Ill., April 24—indefinite.
KEIM, ADELAIDE: New York city—indefinite.
KEITH (Del Lawrence, mgr.): Spokane, Wash., Feb. 5—indefinite.
LAFAYETTE (Dr. M. Campbell, mgr.): Detroit, Mich., April 30—indefinite.
MILWAUKEE GERMAN: St. Paul, Minn., May 8—indefinite.
MORDANT (Edward Mordant, mgr.): Syracuse, N. Y., May 1—indefinite.
MOROSCO, OLIVER: Los Angeles, Cal., July 10—indefinite.
NATIONAL THEATRE: Dayton, O.—indefinite.
NATIONAL THEATRE: Rochester, N. Y., May 1—indefinite.
NEW CURTIS: Denver, Col., May 8—indefinite.
NEW PEOPLE'S (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.
ODEON: St. Louis, Mo., Dec. 6—indefinite.
PAYTON'S LEE AVENUE: Brooklyn, N. Y., Aug. 15—indefinite.
POLI'S: Bridgeport, Conn., May 15—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
PROVIDENCE DRAMATIC: Providence, R. I., Oct. 10—indefinite.
PURCHASE STREET THEATRE (Eugene A. Phelps, mgr.): New Bedford, Mass., Aug. 1—indefinite.
RYAN, DANIEL: Albany, N. Y., April 24—indefinite.
SAAKE'S GERMAN THEATRE: Philadelphia, Pa.—indefinite.
SANFORD'S, WALTER, AMERICAN PLAYERS: Melbourne, Aus., Feb. 28-June 1.
SAVOY THEATRE: New Orleans, La.—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SNOW, MORTIMER: Schenectady, N. Y.—indefinite.
SPOONER (Mrs. B. F. Spooner, mgr.): Brooklyn, N. Y., Aug. 15—indefinite.
STANDARD (Darcey and Speck, mgrs.): Philadelphia, Pa.—indefinite.
STATER'S: Oklahoma City, Okla.—indefinite.
TRENT: Trenton, N. J.—indefinite.
ULRICH: Los Angeles, Cal.—indefinite.
VAN DYCK (H. Walter Van Dyke, mgr.): St. Joseph, Mo.—indefinite.
WALLACK, FRANK (Frank Wallace, mgr.): Knoxville, Tenn., April 3—indefinite.
WEST END (J. H. Washburn, mgr.): St. Louis, Mo., May 2—indefinite.
WIEDMANN'S (Ed Jacobson, mgr.): Seattle, Wash.—indefinite.
WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.
WOODHULL: Dayton, O., May 15—indefinite.
WOODWARD: Kansas City, Mo.—indefinite.
YORKVILLE THEATRE (David Weis, mgr.): New York city Jan. 30—indefinite.

REPERTOIRE COMPANIES.

BARBORKA AND JAMES (Fred James, mgr.): Geneva, N. Y., May 29-June 3.
BENNETT-MOULTON (Robinson and Ocobock, mgrs.): Fond du Lac, Wis., May 29-June 3.
BENTON'S COMEDIANS: Lawrence, Kan., May 29-31, St. Joseph, Mo., June 1-3.
BERRY, JACK: Springfield, Ill., May 21-June 4, Kewanee 5-10.
BEVERIDGE STOCK: Bloomington, Ill., May 28-June 3.
BURT'S COMEDY: South Bend, Ind., May 22-June 3.
CARTER'S COMEDIANS (Western; F. C. Carter, mgr.): Mineral Wells, Tex., May 29-June 10.
CINCINNATI STOCK: Logansport, Ind., May 29-June 4.
CUTTER STOCK (Wallace R. Cutter, mgr.): Coshocton, O., May 29-June 3, Mansfield 5-17.
DAVIS, LAHA, STOCK: Jackson, Miss., May 22-June 3.
DE VONDE, CHESTER, STOCK: Halifax, N. S., May 29-June 10.
DILGER-CORNELL (W. E. Cornell, mgr.): Bradford, Pa., May 29-June 3, Sayre 5-July 8.
ECKHARDT AND HAWKINS' IDEALS: Cardonado, Mich., May 29-31.
ERWOOD STOCK: Mansfield, O., May 15-June 3.
FLEMING, MAMIE (W. H. Gracey, mgr.): Gushing, Me., May 29-June 3, Atlantic City, N. J., 5—indefinite.
FORDHAM STOCK (Chas. F. Nelson, mgr.): Oswego, N. Y., May 29-June 3.
FRENCH, IRVING: Marshfield, Wis., May 29-31, Merrill June 1-3, Wausau 5-7.
FULTON BROTHERS' STOCK: St. Joseph, Mo., May 15-June 3.
GUY STOCK: Montezuma, Ind., May 29-June 3.
HALL, DON C.: Chicago, Ill., May 25-June 25.
HARRINGTON STOCK: Mount Vernon, Ind., May 28-June 3.
HARRIS-PARKINSON: Natchez, Miss., May 22-June 3.
HAYWARD, GRACE: Omaha, Neb., May 8-Sept. 2.
HERALD SQUARE STOCK: Danforth, Me., May 29-June 3, St. Andrews, N. B., 5-10.
HEWITT, MORGAN (G. Stuart Bradock, mgr.): Union City, Pa., May 25-27, Olean, N. Y., 29-June 3.
HOYT'S COMEDY (H. G. Allen, mgr.): Chicago, Ill., May 22-July 17.
HUNT STOCK (M. A. Hunt, mgr.): Onaway, Mich., May 29-June 3.
IMPERIAL STOCK (Geo. H. Hamilton, mgr.): San Antonio, Tex., April 10—indefinite.
JANSEN-HERR: Bloomington, Ill., May 29-June 3.
KELLAR STOCK: Trinidad, Col., March 26-Aug. 12.
KLARK-URBAN (Fred Graham, mgr.): Binghamton, N. Y., May 29-June 3.
LEWIS, DOROTHY: Saranac Lake, N. Y., June 12-17.
LYCEUM STOCK (E. G. Grosjean, mgr.): Texarkana, Tex., May 29-June 10.
McDONALD STOCK: Albuquerque, N. M., May 29-June 3.
MACK, BEN F., STOCK: Jonesport, Me., May 29-June 3.
MARKS BROTHERS: Perth, Can., May 22—indefinite.
MARTIN AND THURSTON: Canton, N. Y., May 29-31.
MATHES, CLARA: Vancouver, B. C.—indefinite.
METROPOLITAN STOCK (Stanley's): Chicago, Ill., May 1-June 1.
MOREY STOCK (Le Comte and Flesher, mgrs.): Keokuk, Ia., May 29—indefinite.
MORTIMER'S PLAYERS (Frederick E. Mortimer, mgr.): Columbus, S. C., May 29-June 3.
MURRAY AND MAUKEY (John J. Murray, mgr.): Parkersburg, W. Va., April 24—indefinite.
NORTH BROTHERS' COMEDIANS (R. J. Mack, mgr.): Des Moines, Ia., May 25-June 4.
OSMAN STOCK (Jno. Osman, mgr.): Winston-Salem, N. C., May 29-June 3.
PETER'S PLAYERS: Frankfort, Kan., May 29-31, Blue Rapids June 1-3.
SHERMAN AND PLATT STOCK: Calgary, N. W. T., May 8-June 10.
TUCKER STOCK (Mack Brothers, mgrs.): Phoenix, Ariz.—indefinite.
VAN DYKE AND EATON (F. Mack, mgr.): Springfield, Ill., May 29—indefinite.
VERNON STOCK (Benj. B. Vernon, mgr.): St. Thomas, Can., May 22—indefinite.
WALLACK'S THEATRE (Dubinsky Brothers, mgrs.): Rock Island, Ill.—indefinite.
WELLS-DUNNE-HARLAN COMEDY: Atlanta, Ga., May 29-June 10.
WINNINGER BROTHERS' OWN: Menominee, Mich., May 29-June 4, Grand Rapids, Wis., 5-11.

OPERA AND EXTRAVAGANZA.

A TRIP TO EGYPT (Shea Amusement Co., mgrs.): Port Huron, Mich., May 30.
CASTLETON OPERA: Milwaukee, Wis., May 21-June 24.
COHAN, GEORGE M. (Sam H. Harris, mgr.): Chicago, Ill., May 29-June 3.
DANIELS, FRANK: New York city April 24—indefinite.
EMPIRE MUSICAL COMEDY: Columbus, O.—indefinite.
IT HAPPENED IN NORDLAND: Chicago, Ill., May 28—indefinite.
FANTANA (Shubert Bros., mgrs.): New York city Jan. 9—indefinite.
FLORODORA (Fisher and Ryley, mgrs.): Boston, Mass., April 24—indefinite.
MARYLAND OPERA: Baltimore, Md., May 1—indefinite.
OLYMPIA MUSICAL COMEDY (R. W. Priest, mgr.): Nashville, Tenn., May 29-June 3.
POLLARD'S LILLIPUTIAN OPERA (Jos. Muller, mgr.): Denver, Col., May 28-June 3, Omaha, Neb., 5-10.
ROCIAN'S OPERA: Winnipeg, Can., May 24—indefinite.
THE EARL AND THE GIRL: Boston, Mass., May 15—indefinite.
THE ISLE OF SPICE (B. C. Whitney, mgr.): Altoona, Pa., May 30, Johnstown 31, Uniontown June 1, Greensburg 2.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Boston, Mass., May 29—indefinite.
THE RED FEATHER: Butte, Mont., May 31.
THE ROYAL CHEF (Shubert Bros., mgrs.): Philadelphia, Pa., April 17—indefinite.
TIVOLI: San Francisco, Cal.—indefinite.

MINSTRELS.

DONNELLY'S, TOMMY (Jack W. Stokes, mgr.): Saugerties, N. Y., May 30, Ellenville 31, Liberty June 1, Boonton, N. J., 3, Paterton 5-17.
DUMONT'S: Philadelphia, Pa.—indefinite.
KERSANDS', BILLY (C. J. Smith, mgr.): Toledo, O., May 29-31, Akron June 1-3.
NEW YORK: Stevens Point, Wis., June 1, Grand Rapids 2.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Toronto, Can., May 29-31, Kingston June 1, Brockville 2, Cornwall 3, Montreal 5-10.
TENNESSEE WARBLERS (R. C. Pawley, mgr.): Wingate, Ind., May 29-31, Linden June 1-4.
VOGEL'S, JOHN W.: Atlantic City, N. J., May 22—indefinite.

VARIETY.

BLACK CROOK BURLESQUERS (Chas. F. Edwards, mgr.): Newark, N. J., May 29-June 3.
BLUE RIBBON GIRLS: Brooklyn, N. Y., May 29-June 4.
BRIGADIERS: Cleveland, O., May 29-June 3.
HENRY BURLESQUERS: Newark, N. J., May 29-June 3.
KENTUCKY BELLES: Buffalo, N. Y., May 29-June 3.
LAFAYETTE (T. G. Lafayette, mgr.): Boston, Mass., May 29-June 3.
ORIENTAL BURLESQUERS (W. B. Watson, mgr.): Washington, D. C., May 29-June 3, Baltimore, Md., 5-10.
TROCADEROS: New York city May 29-June 3.
WEBER'S ALL-STAR STOCK: Chicago, Ill., May 15-June 4.
YANKEE DOODLE GIRLS (Jack Singer, mgr.): Brooklyn, N. Y., May 29-June 10.

CIRCUSES.

BARNUM AND BAILEY: Allegheny, Pa., May 31, New Castle June 1, Youngstown, O., 2, Erie, Pa., 3.
BOWERS, W. H.: Plymouth, Pa., May 30.
BUFFALO BILL'S WILD WEST: Paris, France, April 24—indefinite.
BURNS: Oconto, Wis., May 30, Oconto Falls 31, Gillett June 1, Shirley 2, Embarrass 3.
CASTELLO AND GRAVES: Auburn, N. Y., May 31, Port Byron June 1, Woodsport 2, Cato 3.
DOWNIE'S: Wolcott, N. Y., May 30, Hannibal 31, Oswego June 1.
EMPIRE: Export, Pa., May 30, Madison 31, Mammoth June 1, Jeannette 2, Windber 3.
FOREPAUGH AND SELLS': Janesville, Wis., May 30, Fond du Lac 31, Oshkosh June 1, Appleton 2, Wausau 3, Faribault, Minn., 4, Iowa Falls, Ia., 9.
HARGREAVES: Lawrence, Mass., May 30.
LA MONT BROTHERS': Spencer, Ind., May 30, Hellettsville 31, Stinesville June 1, Paragon 2, Quincy 3.
PAWNEE BILL'S WILD WEST: Altoona, Pa., May 30, Emporium 31, Ridgway June 1, Kane 2, Warren 3, Bradford 5, Arcade, N. Y., 6, Buffalo 7, Dunkirk 8, Erie 9, Conneaut 10.
ROBBINS, FRED: New London, Conn., May 30.
SMITH'S: Reedsville, Pa., May 30, Belleville 31, Allensville June 1, McVeytown 2, Hamilton 3.
WASHBURN AND D'ALMA'S: Milton, Pa., May 30, Williamsport 31, Lock Haven June 1.

MISCELLANEOUS.

CANADIAN JUBILEE SINGERS: Dunville, Can., May 30, Viltoria 31, Tilsonburg June 1, Port Burwell 2, West Lorne 3.
CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Peru, Ind., May 28-30, Ft. Wayne 31, Elkhart June 1, Benton Harbor, Mich., 2, Chicago, Ill., 3, Milwaukee, Wis., 5-30.
CRYSTALPLEX (Henry Walsh, mgr.): Limestone, Me., May 29-June 3, Caribou 5-10.
DAMROSCH, WALTER, ORCHESTRA: New York city May 29-June 3.
ELLERY BAND: Cincinnati, O., April 27-June 23.
HEWETT: Eagle City, Alaska, May 22-June 3, Circle City 12-24.
INNES AND HIS BAND: Portland, Ore., June 1-31.
KELLAR: Boone, Ia., May 29-June 3.
KILTIES' BAND (T. P. J. Power, mgr.): Liverpool, Eng., May 29, 30, Belfast, Ireland, June 1-3, Kingstown 4, Dublin 5-7, Cork 8.
LAMBRIGGER'S ZOO: Valparaiso, Ind., May 29-31.
LONDON GHOST SHOW: Hopkinsville, Ky., May 29-June 3.
MANSFIELD'S PAVILION: Elderton, Pa., May 30, Leechburg 31, Vandergrift, June 1, Apollo 2, Salina 3.
MOORE'S MOVING PICTURES: Dayton, O., May 31, Middletown 31, Cincinnati June 1-3.
NEWMAN'S ENTERTAINERS: Stanberry, Mo., May 29-June 3.
PARKER CARNIVAL: Pittsburg, Kan., May 29-June 3.
PATTERSON AND BRAINARD CARNIVAL: Clinton, Ill., June 12.
POWERS, F. J.: Barnesville, O., May 30, Byersville 31, Toronto June 1, East Liverpool 2, 3.
PRYOR AND HIS BAND: Asbury Park, N. J., April 23—indefinite.
ROBINSON AMUSEMENT: Lexington, Ky., May 29-June 3.
ROYAL ARTILLERY BAND: Baltimore, Md., May 16-Sept. 16.
SOUSA AND HIS BAND (Frank Christianer, mgr.): Philadelphia, Pa., May 27-June 10.

(Received too late for classification.)

ADAIR, GREGG AND ADAIR (Johnny Adair, mgr.): Grafton, W. Va., June 1—indefinite.
AUGUSTINE (Hypnotist; Charles Hine, mgr.): Kemptville, Can., May 29-June 3, Altemonte 5.
BOOTH, VIRGINIA (A. B. Crawford, mgr.): Webster, Pa., May 29-June 3, Elwood City 5-10.
GREET, BEN: Hamilton, Can., June 3.
HANS HANSON (James T. McAlpine, mgr.): Apple River, Ill., June 1, Warren 2, Stockton 3, Chicago 4.
JEAKINS, CLARE (J. W. Leigh and C. J. Moore, mgrs.): Weatherford, Okla., May 29-June 3, Arapahoe 5-10.
MARKS, TOM (Tom Marks, mgr.): Virginia, Minn., May 30-June 3, Eveleth 5-10.
PAYTON SISTERS: Montgomery, Ala., May 29-June 3.
PERSCELLE (Hypnotist; F. Willard Magoon, mgr.): Barton, Vt.—indefinite.

LETTER LIST.

Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Allen, Anita, Rose Authon, Mabelle Adams, Fanny Abbott, Alice Alva, Mrs. E. Artman.

Bagley, Nettie, Grace Belmont, Madge Burt, Janet Bucher, Augusta Bertrand, Kate Barry, Reggie Balfour, Agnes Burroughs, Lizzie Booth, May Benton, Anna Barton, Ethel D. M. Baker, Clara Blandick, Minta Blair, Georgie Black, Edith Bell, Sallie Boyd, Jessie Beasley, Lottie Blackford, Maggie Breyer, Julia Booth, Florida Bellaire, Ella Baker, Maude Beaumont, Mabel Bardine, Lillian Bayer, Edna Broderick, Nan Blancke, Virginia Buchanan, Mrs. W. P. Burt, Bessie Baldwin.

Crabtree, Lotta, Jean Cangill, Clare Crawford, Helen Chester, Josephine Clayton, Mrs. A. K. Christie, Gussie Taylor Carter, Mrs. Frank P. Cheney, Katharine Call, Patricia Claire, Clara Cusack, Willette Cullum, Blanche Curtis, Pearl Costello, Mrs. H. G. Carter, Lelia H. Carrell, Bertie Calder, Lillian Carleton, Blanche Colvert, Miss E. M. Cooke, Cecyl Cosmyng.

Dills, Margaret, Helen R. Davidge, Jane Dore, Bessie Dudley, Mabel Douglas, Emma Dunn, Isabel, Duff, Daisy Dear, Effie B. Darling, Helen Drew, Ada Deaves, Ada Dwyer, Cad Delmore, Bonnie J. Delvacqua, Laura Deane, Belle De Mon, Grace Dare, Jessica De Wolf.

Emmett, Minnie S., Maude Earle, Zula Ellsworth, Lorna Elliott, Ruth Eldridge, Florence Eldridge, Laura Eastlake, Mabel Esmeralda, Bessie Evans.

Freese, Della, Bessie Fisher, Lelia Frost, Anna Fitzhugh, Mrs. Chas. E. Fisher, Gertrude Faxon, Minna Ferry, Ethel Fairbanks, Miss Fortier, Trixie Friganza, Maud Franks, Ina Fenmore.

Grignon, Louise E., Dessa Gibson, Paula Gay, Ada Gilman, Mabel Griffith, Louise Galloway, Daily Gray, Anet M. Garner, Marie Glazier, Mamie Gilcka, Florence W. Gordon, Cassid Grant, Mary Gebhardt, Nellie F. Greene, Mrs. Chas. Greene, Sadie Gill, Kate Gilmore.

Hall, Isabella, Anna Hoffman, Maud Hoffman, Bella Hame, Vinnie Hawkins, Grace Hayward, Ruth Hayes, Alberta Hadley, Ada Hall, Emma Hill, Beatrix Halthorn, Margaret Hayward, Beryl Hope, Madeline Hazlett, Marion Haviland, Effie Hamilton, Gladys Holt, Hazel Harrown, Florence Heyward, Lucia Hartford, Florence Hall, Florence Hamilton, Charlotte Huntington, Helen F. Hahn, Amanda Hendrix, Loelie Hill, Margaret Hastings, Emma Hayner, Pauline Howard, Frankie Hallback, Grace Hernmond, Margaret Hagen.

Irving, Eva.

Jansen, Marie, Sally Johnson, Alice Johnson, Clara F. A. Johansson, Esther Johnson, Florence L. Johnstone.

Karr, Louise, Mrs. Arlin Kyle, Clara Knott, Norma Kruder, Jane Kennedy, Margaret Kingore, Irene Knapp, Mary Karr, Josephine Kirkwood, Bertha Krieghoff, Mrs. Geo. S. Knight, Grace Kimball.

Lester, Florence, Isabel P. Lewis, Ruth Lattimore, Marie Lorenze, Phyllis Lorraine, May Lambert, Addie Lovenberg, Elsie Lillian, Maude Lambert, Lillian Lee, Josephine Loveth, Nettie Lyford, Nellie Lindroth, Miss Fred Le Mar, Lee Leland, Lucy Lamberton, Mildred Lee, Marie Le Clair, Amy Lee.

Millington, Gertrude, Belle Miller, Marshall Sisters, Jenne Morton, Bertha Malone, Juliet Moore, Daisy Markham, Minnie Methol, Dorothy Morton, Miss H. Merrett, Isis Maynard, Madline Martland, Clara T. Moore, Lillian Maure, Mrs. Sam Myrle, Florence Mega, Cecil Marion, Irene Mears, Ada Mansfield, Margaret Musinger, Olive Madison, Lena R. Millay, Gertrude Merrill, Florence McDonald, Mary McCarty, Margaret McKinney, Violet McMillen, Christie McDonald, Molly MacLaren, Regina McAvoy.

Norton, Maud, Mae Naudain, Grace T. Newell, Grace Nile, Mabel Niven, Lillian E. Norris, Carlotta Neilson, Mollie J. Newell, Marie Nash.

O'Brien, Loretta, Mrs. Geo. Odell, Jane Oaker.

Phillips, Mignon, Mme. Phasey, Madeline Payne, Bessie Pierre, Ada P. Lewis, Dora Price, Mrs. C. E. Pendleton, Leslie E. Preston, Margaret Pitt, Patrices.

Roberts, Cornelia, Lendie Roth, Jane E. Reed, Madge K. Robinson, Adelaide Reeves, Fanchon Remington, Lea Remonde, Frances Rush, Julia Rooney, Olive Roberts, Mrs. W. V. Ranous, Mae Reid, Miriam Richardson, Adele Rowland, Nellie Russell.

Saxton, Evelyn, Grace Spencer, Laura A. Sanger, Mrs. W. Santer, Mrs. J. R. Stockdale, Emma Stockman, Fay Stewart, May Spottswood, Katherine Standish, Bessie Sheer, Mrs. St. Onge, Alice Simmons, Jessie J. Storey, Nellie Stark, Lillian Schovelin, Emma Sylvia, Clara R. Smith, Sue Stillman, Lillian Shaffer, Ruth St. Claire, Lydia Sargent, Theodora Shaler, Mrs. Geo. Stevens, Hermine Shone, Marmion Stone, Della Sullivan.

Tyrell, Jane, Frankie Trumbo, Lillian Taylor, Helen B. Turner, Elizabeth Taylor, Emily Tynan, Mrs. Geo. Tarbox, Kittie Thornton, Augusta True.

Uart, Charlott.

Vibert, Mrs., Baby Vievia.

Wilmat, Blanche, Anna Williams, Florence Willy, Mrs. L. Peyton Weld, Ida Wesner, Katherine Warner, Katherine White, Essie Wilson, May Wilkes, May Williams, Bessie Worten, Marion A. Walker, Ida Werner, Celia M. Warde, Ena Welch, Clara Walker, Edith C. Warren, Jane Wheatley, Mrs. Tom Waters, Estelle Wentworth, Esther Wallace, Marie Etta Welsh, Marie Wainwright, Rebecca Warren, Georgia Worthington, Zelma A. Wells, Mrs. Reg W. Wells.

Yost, Lillian Weeden.

MEN.

Ardell, Frank, Jno. Adolf, Harrison Armstrong, Martin Alsop, Geo. Alexander, Arling Alcine, Lou Ashbaugh, Jno. Andrew, Anthony Andre, Barry Adams, D. R. Allen, Harry O. Andrews, Waldemar F. Albert.

Bates, Harry G., Jos. Berger, L. L. Bennison, Fred'k Bowers, Frank Barry, J. Frank Burke, Alex Bevan, S. P. Bender, J. E. Beasley, Earl Benedict, Thos. Benton, R. Hood Bowers, Wm. Broderick, A. P. Bucher, Jimmy Barry, Alf. Britton, Fred'k A. Bishop, Herbt. K. Betts, Lawrence Brooks, Roger Barker, Harry M. Burnham, G. Milo Belden, Jno. S. Brister, Miller Bacon, Creemont Barkland, Chas. Burke, Wm. Bramwell, J. Bearhope, Howard Boulder, Bobbie Barry, T. M. Brown, Chas. E. Bunnell, C. W. Burrell, W. C. Boyd, E. J. Buckley, Frank Barry, Jas. F. Belden.

Clemson, Osborne, Robt. E. Cleary, Edward Cosgrove, Rich'd P. Crollius, Chas. Coleman, Harry A. Conklin, Frederic Conger, Francis T. Charlton, Geo. Clancy, Edwin A. Clark, Fred Clayton, F. Hall Crane, Murray Carson, Clyde Crawford, A. L. Cunningham, Juan A. Caicedo, Thos. H. Cook, Winthrop Chamberlin, W. R. Cox, Maxwell B. Crawford, Wm. D. Chalfin, Jack Conlon, Chas. Carver, Phillip D. S. Connor, A. B. Cline, Frank Campeau, Jos. Clark, Robt. D. Cain, Sam Chadwick, Frank Currier, F. P. Craft, J. J. Conway, J. A. Crawford, Will D. Corbett, Ray W. Comstock, Walter Chester, Thos. G. Carrill, Geo. Clarke.

Day, Thos., Edwin De Coursay, Edw. D'Alne, Frank Deane, E. D. Davenport, Will Denhon, Frank Dawson, W. J. Denning, Abbot Davison, Harry T. De Vere, Robt. Dungan, Marvin Dana, Aubrey De Wolf, H. B. Denny, Jas. H. Dalton, Cliff Dempsey, Chas. Dittmar, Jas. A. Donnelly, Hal Davis, Wm. H. Dupont, Chas. Dickson, Harry Dunkinson.

Edwards, Henry R., Walter Edwards, W. C. Elmendorf, M. Melville Ellis, Royden Eelyme, Harry O. Edwards, Paul Edward, Robt. Erickson, Frank Engemieff, Frank Eldridge.

Flynn, Dan'l V., J. J. Fitz Simmons, Stiles Fiske, Ed D. Fiske, Geo. Fairchild, J. P. Ford, Robt. Fitz Maurice, Walter Fessler, Dr. D. A. Fiske, Geo. I. Field, Barry Fagan, Geo.

Not very long ago the "hello" songs, such as "Hello, My Baby," "Hello, Central," and "Good Morning, Carrie," were in the lead. Now it is "Good-by, Sis," "Good-by, Little Girl, Good-by," "Good-by, Bright Eyes," "Good-by, Eyes of Blue," "Good-by, Sweet Marie," and a number of other "farewell" songs. Song writers, it's about time to think of a new idea.

The musical programme of Sergeant Brue has been greatly strengthened by the addition of two new songs. One is a comic song entitled "Welcome," by Benjamin Hapgood Burt (author of "The Indians Along Broadway," which is sung in The Rollicking Girl), and will be introduced by Frank Daniels. The other is a dainty waltz song entitled "On the Rialto," written by Clare Kummer, and will be sung by Blanche Ring. This is the second hit of Clare Kummer's in the production, as Sally Fisher is already singing her "Dearie" with success. These two songs, as well as other successes by the same writers, are published by Joseph W. Stern and Company.

B. Feldman, of London, music publisher, and also London representative for Leo Feist, is in the city looking after many interests pertaining to music publishing.

McNatti, Keegan and Mullaney, now appearing in their sketch A Dramatic Mistake, are playing numerous vaudeville dates in New York city and are booked for the rest of the season in the Summer parks. They are making a feature of "Honey, I'm Waiting," published by Leo Feist.

Flossie Allen reports success with "Keep a Little Cozy Corner in Your Heart for Me," published by F. B. Haviland Publishing Company.

Maurice Roth, the boy tenor, has been engaged permanently by Charles K. Harris and is always ready to sing choruses from the gallery at any of the theatres in or near New York city.

The merit of a good song will generally stand out even in these days of overproduction. For instance, May Yohe, who is appearing this week at Hammerstein's in a new sketch, was in search of a new march for her act. Many music publishers in the city submitted their best songs, and the song birds of Melody Lane were working overtime to hatch out some novelty for this special engagement, but Miss Yohe's choice fell on "Violette," a new march song by Dolly Jardon and J. B. Mullen. This is another evidence of the sterling, winning qualities of this number, and the popularity it will gain from Miss Yohe's singing at Hammerstein's will advance it far on the way to success. It is published by P. J. Howley, 41 West Twenty-eighth Street. The chorus is as follows:

Violette, don't forget by and by;
Dry your tears, little girl, don't you cry.
There's a look so true in your eyes of blue,
There is love in your parting sigh;
Violette, don't regret if they tell
How your true boy in blue fought and fell.
For we'll meet, you and I,
In the sweet by and by.
Good-by, Violette, good-by.

Baby Keife, with The Fatal Wedding company, who is now playing vaudeville, has just included in her repertoire the new song by Williams and Van Alstyne entitled "Bright Eyes, Good-by." Baby is also featuring "In the Shade of the Old Apple Tree" and "On a Summer Night" with success.

Henry B. Ingram, of 39 West Twenty-eighth Street, has published a new song entitled "On Bunker Hill, Where Warren Fell." It has a good swinging march time melody, and the words are good and historically correct. The song has been received with favor in the public schools of the Middle and New England States. Several thousand copies have been sold.

Nathan Bivins is pleased with the success of his trade-mark song, "Just Look Out for Yourself." His march song, "When the Grand Army's Out on Parade," is being used extensively.

George Gaskin states that the hit of his act is "Pal of Mine," by Joseph Nathan and published by Leo Feist. Charlie Dawley is also singing this song with success.

The Capitol City Quartette are using "Longing for You" and state that it never fails to win encores.

Music lovers are commenting favorably upon Walter A. Phillips' new bass song, "The King of the Vikings Am I," as rendered by the Heidelberg Cadets. Not only is the song being successfully sung by this well-known vaudeville act, but hundreds of bass singers who used his previous song, "A Son of the Desert Am I," with great success are using the new song and predict it will be an even greater favorite. It is published by Joseph W. Stern and Company, who will also at an early date issue another of Mr. Phillips' compositions.

The bands rehearsing in and around New York prior to their openings are using the popular Harris publications, including "I'm Trying So Hard to Forget You," as a cornet solo; "A Gay Gosscon," march and two-step, by Edward Kendall; "A Clever Stunt," by Raymond Hubbell, author of The Runaways and other successful operas; "Love and Kisses," caprice; "I'm Trying So Hard to Forget You," waltz; "I'm Going to Leave You," two-step; "Why Don't They Play With Me?" "Waltzing With the Girl You Love," and "You're the Best Little Girl in Dreamland."

Leona Thurber writes from London that "In the Shade of the Old Apple Tree" is one of the biggest hits she has ever had. Others using this song are Kelly and Violette, Louise Auber, Oscar Dowen, and the Empire City Quartette.

Will T. Pierce, 315 Fifth Street, Washington, has issued a new Summer waltz-song, entitled "For a Good Old Time." The words are by Jesse Ellis, and the melody, which is pleasing, by Will T. Pierce.

Ed Brady, singing comedian, has found a sure winner in Fogerty and Mullen's new Irish song, "Paddy's Day," which he has introduced on several occasions recently. Mr. Brady will shortly appear in a new monologue and singing act.

The Essex Music Company present a new song by James W. Casey, under the title of "Sing Me the Songs of Dixie Land." This song is being used by many minstrel companies.

Ada Henry has just returned from an extended tour and will open her Summer engagement at once, during which time she will feature Drislane and Morse's song, "Keep a Little Cozy Corner in Your Heart for Me."

Joseph W. Stern and Company are in receipt of a dainty souvenir postal, containing an excellent likeness of Madge Fox, the comedienne and dancer. At present she is featuring with success "I Love to Two-Step With My Man."

Al. Lubin, Charles K. Harris' outside representative, has carried off the record in placing the Harris songs at the Summer resorts. Wherever you go the Harris songs are heard, especially at Luna Park and Dreamland. The songs are either being sung or played by orchestras and bands in the dance halls of both resorts. "I'm Trying So Hard to Forget You," "Farewell, Sweetheart May," "Waltzing With the Girl You Love," "You're the Best Little Girl in Dreamland," "Would You Care?" and all of the popular Harris airs are used extensively.

Marion Blake is featuring Jerome H. Remick and Company's publications, including "In the Shade of the Old Apple Tree," "The Sweetest Girl in Dixie," "I Am Longing for My Old Kentucky Home," and several others.

Another new song published by Frank H. Jimerson and Company, of Kansas City, entitled "His Cigar," is original and should win popular favor.

Fanny Winfred and her little girl, Baby Bessie, with the Golden Gate Quintette, have taken up "Honey, I'm Waiting," as their feature number.

The Theodore Morse Trio are featuring their latest compositions, "Keep a Little Cozy Corner in Your Heart for Me," "I'm Going to Meet Birdie Tonight," "Longing for You," "What the Brass Band Plays," "She Waits by the Deep Blue Sea," and "A Little Boy Called Taps."

An unprecedented achievement in the publication of popular music occurred last week in the art department of Jerome H. Remick and Company, 45 West Twenty-eighth Street. Realizing the necessity of securing immediate copyrights for a new march-song, "Bright Eyes, Good-bye," by Williams and Van Alstyne, the manuscript was arranged, plates punched and finished, and regular copies printed within twelve hours after the engraver had first received the hand written copy. This achievement was accomplished under the supervision of Mose Gumble, the energetic manager of the professional department.

Little Mabel Greta, now with the Herald Square Stock co., has made a distinct hit in her singing of "Which Road Leads to Heaven?" and "The Church Where You and I Were Wed."

MUSIC PUBLISHERS.

LEE OREAN SMITH
Musical Director, Composer, Arranger.
Address care JOS. W. STERN & CO., 34 E. 21st St., N.Y.

VAUDEVILLE JOTTINGS.

Ross and Lewis topped the bill at the Tivoli and Queens, Glasgow, Scotland, week of May 15, and received an ovation at every performance. They are booked until November, 1907, on the Moss and Stoll and Macnaughton Tours, and in Berlin, Leipsig, and Dusseldorf, Germany.

The Chamberlins are making a big hit on the Moss and Stoll Tour in England with their lasso-throwing specialty. They were especially well received in Ireland. The Moss management has engaged them for three more tours of thirty weeks a year, which will fill their date-book for a good long time ahead. Mrs. Chamberlin had a two-column interview with a representative of one of the leading papers of Edinburgh, Scotland, recently, in which she told of the difficulties of lassoing, and related many incidents of life on the plains in a very interesting way.

John G. McDowell, who has been engaged as stage-manager for the vaudeville season at the Whitney Grand, Detroit, writes that the venture is a great success. Three performances are given every day, one in the afternoon and two in the evening.

Carle Browne Cooke, who formerly appeared in musical comedy in Chinese and Italian characters, has returned to New York after a successful tour through the New England circuits. He is at work now on two new songs and a new vaudeville sketch, to be featured next season by his brother, George Louis Cooke, and himself in vaudeville.

Bedini and Arthur, who are at the Colonial this week, will sail for Europe the latter part of July, opening at the Wintergarten, Berlin. Their tour will be a long one, extending over the next year or two.

Dave Nowlin has signed as principal comedian with the Al. G. Field Minstrels for next season.

It was the intention of Jack E. Magee to go on a fishing expedition this Summer, but Al. Haynes and Walter J. Plimmer will save the finny tribe from annihilation, as they have made Mr. Magee an excellent offer, which he has accepted. He will play the principal comedy part, and manage Mr. Haynes' musical comedy, Two Much Married, over the Eastern park circuit, opening at New Britain, Conn., May 29.

Three hundred agents of a big life insurance co., who were in session in New York last week, occupied seats at the Hippodrome on Wednesday evening last. A system of excursions has been organized by the management, by which people residing within several hundred miles of New York may obtain a reduced rate on the railroads, and on Tuesday afternoon a very large party from Westchester County occupied several hundred seats. Some of the big political leaders have started a fad for buying up a few thousand seats in order that their constituents and their wives and children may enjoy a pleasant evening.

The Hippodrome Amusement Co., of New York, was incorporated in Albany on May 22, with a capital of $2,000,000, to conduct amusement enterprises. The directors are J. H. Wiley, J. V. Booth, and W. P. Hadley, of New York.

John W. World and Mindell Kingston closed their New York engagement with Buster Brown, and opened on the Keith circuit at Cleveland, May 22.

It is said that Nan Patterson will make her reappearance on the stage shortly at Hurtig and Seamon's Harlem Music Hall. She will receive, if she appears, in the neighborhood of $1,500 a week for her services.

The Summer vaudeville season at the Metropolis was scheduled to begin on May 29, with the following bill: Rooney's Street Urchins, Clarice Vance, Parker's dogs, Bennett and Rich, the Gregsons, Ed Gray, Rice and Elmer, and the vitagraph.

Hurtig and Seamon's Musical Stock co., which is to present a series of Weber and Fields' burlesques at the Bastable Theatre, Syracuse, N. Y., left for that city on Thursday, to open on May 29 with Pousse Cafe and Way Up East. The co. is engaged for a season of ten weeks, and will appear each week in a different burlesque.

Rock Springs Park, East Liverpool, Ohio, opens for the season on May 29. Up to the present time forty-seven excursions have been contracted for, and this, in addition to the local patronage, ensures a large attendance. J. H. Maxwell is manager of the Park, and Samuel McCutcheon is the manager of the theatre, which opens with Mr. and Mrs. Harry Thorne, Casey and Le Clair, Bush and Gordon, Sophie Burnham, the kinetograph, and Rocereto's Orchestra. The underline for week of June 4 is Allan Doone and co., Jones and Walton, Pete Baker, and De Veaux and De Veaux. This Park has in addition to the usual park amusements a lake and one of the largest outdoor bathing pools in the country, it being 100 x 200 feet. The water is heated to any required temperature by natural gas.

J. C. Matthews, representative of the Great Lafayette Show, was a Mirror visitor during the past week, and reports an exceptionally good season for his attraction. The co. arrived from Havana, Cuba, May 22, and speak in the highest praise of their visit to Havana, where they appeared to immense success at the Payret Theatre. The co. opens next week at Keith's Boston theatre, and after several weeks in New York city a special train will convey the entire co. to Portland, Ore., where an extended engagement will be played at the Marquam Grand.

Among the novelties promised for the Summer season at the New York Roof-Garden are a trapeze act by La Belle Theresita, and the Mystic Mirror dance. Kelly and Reno, Mosher, Houghton and Mosher, and the Vistario Troupe of Musicians will also be in the opening bill. The season will begin on June 12.

J. C. Nugent, the well-known vaudeville comedian and author, was cleverly interviewed by a representative of the Portland, Maine, "Express" last week, and in the course of the chat told some interesting facts about himself. The interview was accompanied by an excellent half-tone picture of Mr. Nugent.

"Hurricane," a stage horse used in the production of The Suburban last week at Proctor's 125th Street Theatre, threw and badly injured his jockey, George Dillon, on Thursday evening after the performance. The mishap took place on the street behind the theatre.

Adele Ritchie had a narrow escape from serious injury on Thursday afternoon last while driving in her victoria in Fifth Avenue. A hansom cab collided with Miss Ritchie's carriage, but the prima donna jumped nimbly out of danger.

MATTERS OF FACT.

Anne Blancke closed her season with A Little Outcast company at the Star Theatre last week. Miss Blancke has played the part of Bob for the past three years, each season consisting of not less than forty-five weeks, and during that time has never missed a performance. Miss Blancke will be starred next year by George E. Gill and Company in a new melodrama, entitled Fighting Fate, by Edward Locke. There will be nine big scenes by Physioc, of New York, and twenty-three people in the cast. The production is booked solid on the Stair and Havlin circuit.

Al. W. Martin's World's Greatest Uncle Tom's Cabin company closed a prosperous season of forty-to its Summer quarters at Peru, Ind., where the company will open the season of 1905-1906 Thursday, Aug. 17. Mr. Martin has arranged to put Uncle Tom on the stage more elaborately than ever before. The company will consist of fifty all white people, including a chorus of twenty singers and dancers, who will blacken up to impersonate the negroes of the South. The scenic and electrical effects will all be new. A featured concert band and orchestra will be carried, which will give noonday and evening concerts.

MUSIC PUBLISHERS.

The Chas. K. Harris Herald
Devoted to the Interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., N. Y. (Meyer Cohen, Mgr.)

Vol. 11. NEW YORK, June 3, 1905. No 12

It is only necessary to announce a new Harris ballad and there is no trouble whatsoever to get good, prominent singers to interest themselves in it. When such star artists as Franklin Wallace, J. Aldrich Libbey, Dedia Donald, Adele Rafter, Clara Wieland, Adele Moore, Helen Bertram, Edith Blaire, and Mme. Slapuffski lose no time in introducing this great ballad the song is sure to be a phenomenal success. These are only a few of the names of prominent people who are already using the song. Hundreds of singers have it in rehearsal and there will be only one real ballad hit this season, and that is

"Would You Care?"

Last week we published the words of this song; professionals desirous of hearing the music should send for copies at once. Don't wait. Be one of the first, as it is too good a song to pass up.

J. Aldrich Libbey, of Libbey and Trayer, of "After the Ball" fame, has "returned to his first love" in the song line and will be heard this Summer singing "Would You Care?" by Chas. K. Harris, and to say that Libbey's voice is getting younger is putting it mildly. To hear him sing this song is worth going a great ways. His splendid acting and beautiful delivery of a song has never been shown as in this number, which is a great acquisition to the vaudeville team of J. Aldrich Libbey and Katherine Trayer. Miss Trayer is meeting with great success singing J. Aldrich Libbey's beautiful Summer song, entitled "Only a Summer Girl," at Woolworth's Theatre, Lancaster, Pa., and at every performance has the whole audience singing with her; also Evans and Shields' waltz song, "Waltzing With the Girl You Love."

MUSIC PUBLISHERS.

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You Have Seen "Bright Eyes"
You Have Looked Into "Bright Eyes"
But
Have You Ever Heard
"Bright Eyes"
(Good-bye)
By Williams and Van Alstyne
CHORUS
Bright eyes, good-bye,
Bright eyes, don't cry,
Choke down those little sighs,
When the fighting is through,
I'll return true as blue,
To no other but you, bright eyes.

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TOMMY TELL ME TRUE

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In answering these advertisements please mention THE MIRROR.

TELEGRAPHIC NEWS

CHICAGO.

Kafoozelum Produced—The Isle of Bong Bong Successful—Notes.

(Special to The Mirror.)

CHICAGO, May 26.

The bills next week: Grand Opera House, It Happened in Nordland; Powers, Isle of Bong Bong; Garrick, Piff! Paff! Pouff!; Hyde and Behman's, Kafooselum; Illinois, Little Johnny Jones with George Cohan; McVicker's, All 'Round Chicago; Great Northern, Buster Brown; Bush Temple, stock in Heidelberg; People's, Knobs o' Tennessee; Avenue, May Hosmer and stock in Camille; Alhambra, Minister's Daughter; Criterion, James Boys; Columbus, stock in Holy City; Bijou, Over Niagara Falls; Howard's, stock in Saved from the Sea.

The La Salle is to be dark next week, The Isle of Spice not being due until the week following.

The Marlowe closed for the season Saturday night. Manager Marvin, who has returned from New York, says the new stock company "wheel," in which the Marlowe is a spoke, was perfected at the recent conference of managers in the East, and that the plan will go into effect with the opening of the season.

Paul Wilstach was in town this week, *en route* East. He left word that Mansfield will open his next season at the Grand Opera House, Chicago, early in October. Receipts of Mansfield's New York engagement ran $17,000 a week.

Acting Manager Harry Askin, of the Grand, will have the honor of entertaining one of the most fashionable audiences of the season at the Grand next Monday night, It Happened in Nordland having apparently appealed strongly to the best class of theatregoers. The advance sale has been gratifying.

There were about 500 children at a recent Saturday matinee of Mrs. Wiggs at the Grand, and the play drew strongly during the last two weeks of its engagement.

Marguerite Yerrington and Charles Bachman replace Truly Shattuck and Bernard Dyllyn in Little Johnny Jones. Trixie Friganza may join the company.

There is a letter at the Chicago office of THE MIRROR for Lee D. Ellsworth.

Kafooselum, described as a "musical oddity," was produced at Hyde and Behman's last Sunday. It is the first of the four musical productions that will be made in this city before the middle of June for Summer runs. The book and lyrics of Kafooselum are by Allen Lowe, and the "musical setting" by George Rosey. A capacity audience assembled the first night and flowers and applause were abundant. Monday night the house was not so large nor as enthusiastic, but in several instances its interest was pretty lively, if that is what numerous encores mean. Between Sunday night and Monday night the newspapers appeared with their criticisms and this dish was served both to the author and company with considerable tabasco sauce. Amy Leslie flew at Dave Lewis ravenously and she and other writers decorated their reviews with sarcasm. Nevertheless, on close examination there are signs of life and it may be that some day Kafooselum will thrive. It will have to be slapped and pinched and plied with stimulants. The production has absolutely no artistic value at present. This condition leaves its lovely appeal with the female figure boldly displayed and suggestively costumed (the foxes) unusually distinct. Why this confusion of burlesque business with other kinds of entertainment? It will not help to reintroduce this theatre and get the people going to it. The fox and at least half the gauzy costumes should be cut out. The groping for a hit with anatomy must cease, even in Chicago, and the public be given credit for intelligence to appreciate grace, wit, humor and skill. Kafooselum is the ruler, or tribune, of an underground city, and he is surrounded in his court with the usual comedy officials and group of women, all fantastically attired. Kafooselum gets tangled up badly in his administration of the affairs of State and there is a revolution. A brisk young Chicagoan appears, as if having come down a shaft in a miners' car and cage. He is made tribune of Turvianna, the underground country, and the leading inhabitants take a trip up to Chicago. In the second act the effect of the visit to Chicago is shown and the Greek costumes of the first act change to modern comic opera creations. All the principals get married in the closing moments of the last act. Dave Lewis as Kafooselum had no acting opportunities, and did not fill the voids out of his own resources, but the song, "Hiram Green," as he and the chorus, interspersed with farmers, sang it, was the hit of the evening, and was encored many times. Elfie Fay, as a newspaper woman from Chicago, led the cast in ability, and her "Voice of Nature" song, with facial and other business, was a hit. In the song, "Love, Love," with Lewis, she was again successful. W. Hutchinson Clark, as Minister of War, easily answered the few demands on his prowess as an actor, and his bass solo was enthusiastically encored. John B. Park was a handsome and manly Jack True, the brisk Chicagoan, and very cleverly acted the part. His military song, "Coming U. S. A., and his "Molly Malone" were both hits that were redemanded many times. Margaret Macdonald, as Radianna, an underground beauty, supplied the beauty and sang her chief number, "Lulu," with chorus, with considerable charm of manner, responding to several encores. Nena and Bertha Blake were bright "Incubator Babies." Nena Blake and chorus in doll-like costume furnished one of the bright spots of the performance that won several repetitions. It was "Baby Lonesome," and was composed by the musical director of the production, Paul Schindler. Miss Blake's dancing was excellent. Mayme Kelso did well in the colorless part of Silvera. The others in the cast included Clayton Kennedy as Aswas, promoter of revolutions; Mattie W. Rooney as Mlle. Rooni, and a numerous chorus with good voices, the rotund chorus man's excellent tenor being particularly noticeable. This man is a Greek, named Notty Lyberoupolos, a resident of this city. Charles H. Jones staged the production, Clayton Kennedy arranged the dances, and Daniels, of this city, painted the scenery. Time should show much improvement in the employment of the chorus.

The Isle of Bong Bong, in its highly finished state at the La Salle this week, has been the best entertainment Senator Campbell ever had at that cosy theatre for its numerous and loyal patrons. Such hearty, well maintained, clever ensemble and individual achievement are seldom seen. Charles Pusey, in place of popular James Marlowe, much missed, gives a successful but rather technical performance of the Sultan. The comedy is still admirably free from suggestiveness and can be entirely commended to the patrons of Powers, where it opens Monday.

Denman Maley succeeded Fred Mace as Pouffle in Piff! Paff! Pouf! at the Garrick last week. Vinie Daly introduced a big new number called "She's All Right," with chorus of Bowery girls, bootblacks and newsboys.

Harry Corson Clarke was a caller at THE MIRROR office this week, on his way from Duluth to Pueblo with a company of twenty-one to open a Summer season on Decoration Day.

As further evidence of the war between the Woggie Bug and Piff! Paff! Pouf! for possession of the Garrick stage the Bug has temporarily retreated to the North Side, where the stage of the New American Theatre is being used. Rehearsals are proceeding there with great energy.

Donn P. Crane, of Chicago, designer of costumes for The Isle of Bong Bong, has furnished sketches for some original characters in The Land of Nod. They are the Barber Pole, the Telephone Man, the King, Queen and Jack of Hearts and The Man in the Moon.

Lincoln Carter's new play is to be called The Old Pard Mine. Ed Kimball will be in the company. The play will have a tryout the week of June 11 at the Criterion.

Manager Winfield will close the season of the Schwartz at Waukegan, May 28, with Mrs. Wiggs. The management may put in a Summer stock with Ed Clifford personally in charge.

William Raymond Sill, of Broadway and Boston, arrived ahead of It Happened in Nordland and mixed his prominence in the happy Summer colony.

Dorothy Vernon of Haddon Hall was played, for the first time in Chicago, by the stock company at the Bush Temple last week and attracted a good deal of attention from the press. The production was looked upon as unusually creditable for a stock house. Mr. Alison, Miss Montgomery, Miss Blanke, Mr. McHugh, Mr. Power, Miss Rivers and Mr. Evarts received especial attention in the reviews, Miss Mongomery's Dorothy and Miss Rivers' Queen Elizabeth receiving unusual praise. Mr. Giffen played St. Loe; Marion Pollock Johnson, Mary Stuart; Alice Riker, Jennie Faxton, and Paul Harris, William Cecil.

Frank Gazzolo announces that the new play for Alma Hearn, in which she will be starred next season by Klimt and Gazzolo, has been named Honest Hearts. The tour will begin in Chicago July 30.

Clay Clement will spend the Summer in Alaska.

De Wolf Hopper ran up from St. Louis to spend Sunday a week ago and graciously bestowed praise upon W. G. Stewart, the new lieutenant in All 'Round Chicago, for his singing.

Kitty Mitchell and Joseph M. Sparks have resigned from the All 'Round Chicago company. Mr. Sparks was Dooley.

Word is received that The Burgomaster is to close at Aurora May 31.

Horace McVicker and the McVicker estate won the case started by Dr. Ziegler for $100,000 for services as physician. The court awarded the doctor $10,000. He was physician to Mrs. McVicker.

Our New Minister's second week was creditable, the Great Northern having fairly good houses both afternoon and evening. Joseph Conyer's country detective was a big hit, as usual, and such living pictures as John Barker's Curt Ho'ten, Louis Fierce's Obadiah Blurton, and W. C. Tanner's Chapman were keenly appreciated. M. H. Harriman's Ransom was strong and natural.

Captain Swift was fairly well done at the Columbus this week by William Jossey and company. Frank Weed was excellent as Gardiner, and Vera Hamilton was exceptionally pleasing as Stella. Louise Dainty mastered considerable English dialect for Smudge, but is more successful as an ingenue than as a comedian.

Al Martin's Uncle Tom's Cabin did a good business at the Alhambra this week with a competent company and pleasing specialties. Frank Leo's Uncle Tom was excellent, and Kittie Morgan as Topsy, with her singing and dancing specialties, was a hit.

Carrie De Mar, who made a hit here in Mama's Papa with The Misfit Family, has joined Mr. Brady's All 'Round Chicago company, and will do the Family again.

John Hyams leaves the cast of Piff! Paff! Pouff! and Dan Baker succeeds him. Vinie Daly, Frances Merton, Templar Saxe, and about twenty of its chorus gave entertainments at two hospitals this week for convalescents.

The new Majestic Theatre towers high in the air, a lofty, white, handsome skyscraper office building, over the front part of the theatre, there being no building over the auditorium proper, which extends back to the alley that separates the Majestic from McVicker's.

OTIS L. COLBURN.

PITTSBURGH.

Me, Him and I Extended—Theatres Closing—Summer Opera.

(Special to The Mirror.)

PITTSBURGH, May 27.

Owing to the large business of Me, Him and I at the Duquesne Theatre, where it ends its second week to-night, the engagement will be extended another week, at the end of which time both this company and playhouse will close their seasons. This is an unusual record for an entertainment of this kind in this city—namely, four weeks in one season.

Rose Melville and company in Sis Hopkins will be at the Bijou next week. This is an annual attraction at this popular house, and is always a strong favorite with the patrons. The Convict's Daughter will follow.

Thomas W. Ross, at one time a member of Harry Davis' stock company at the Grand Theatre, will be at the Nixon Theatre for the next two weeks in Checkers. At the end of this engagement the house will end its regular season. On June 12 a season of light operas will open, at prices ranging from 25 to 75 cents.

Jules Hertig and Sam Scribner were in this city for a day this week on business, and went from here to Cincinnati, Ohio.

ALBERT S. L. HEWES.

ST. LOUIS.

Summer Theatres with Good Bills—The New Wheat Play—Children's Entertainment.

(Special to The Mirror.)

ST. LOUIS, May 27.

Spring lingers in the sap of Summer on "the west bank of the Mississippi, near Tony Faust's," as the late Eugene Field used to designate St. Louis. Gardening is in a backward state (I mean theatrical Summer gardening), and the days and nights when the alfalfa of large attendance sprouts up so high that the managers don't have to duck their heads to feed on't are, as yet, a trifle distant. At that, all indications point to a more than average Summer season. It looks as though the exodus from town of those who can get away is not so large as usual, probably because a great many people overspent themselves during the World's Fair, and are recouping by putting a hitch into their expenses; and, again, until the really torrid period comes the get-away is never pronounced. At the gardens, too, the days and nights between Mayday and the middle of June are a sort of warming-up period when things material and otherwise are licked into shape for the stretch that reaches into the first days of September.

A company in which the women members are putting the men into obscurity is the one headed by Señora Rujaero at the Imperial. In that society drama of the lurid type, The Crust of Society, Miss Rujaero has played the leading part with skill and understanding all week in addition to managing the stage, the box-office, the billboards and the newspaper notices. To-morrow afternoon the Count Lyof Tolstoi's The Resurrection goes on with Miss Rujaero as Maslova, which, rumor has it, she will play with even a greater directness and strength than Blanche Walsh, who first introduced a character so impossible according to our lights to American audiences. In further favor of the Rujaero proposition is a very acceptable scale of prices, the only regret being that the same laudable tariff did not prevail when the play was first subjected to local scrutiny.

To-morrow afternoon the Delmar opens its regular season, the pavilion attraction being The Girl from Paris. This is a musical comedy of some pretensions. Many rehearsals have been had, evening, morning, noon and night, and these should put all the members into opera pitch. Eleanor Kent, the prima donna, has many friends here. Other leading members are Pearl Revare, Bessie Fairburn, Atherton Furlong, George Callahan, and William Clifton. The management is to continue the afternoon and evening band concerts.

West End Heights seems to have gotten over the rough spots, and is catering to increased patronage. Manager Washburn puts on Dr. Bill to-morrow afternoon, after a very creditable attempt at The Man from Mexico. In the latter the leading comedian, Seay, had the part of Fitzhew, and made the most of it. Harry Burckhardt, Helen Lackaye, and the others are working in artistic harmony. The patrons of the far West End resort seem disposed to give it profitable support.

The Standard closed its season with to-night's Sam Devere show. The old manager and performer's burlesque bill was all right, and the feats of marksmanship and other specialties, not to forget the wrestling bouts of the redoubtable Luttbeg, were enjoyed by crowds to the very last. Devere's parodies, banjo work and happy quips are still the best of their kind. It takes season following season to mellow a man to the level liking of his supporters, and Sam Devere is a happy instance of that accomplishment.

Sweet Sixteen goes on Sunday afternoon at the Suburban, where the Wills Brothers' Two Old Cronies is thus replaced. Business has not been up to expectations at the Suburban, the lack of car facilities—always a drawback during the initial stages of the local Summer game—being rather severely felt. Even the Forest Park Highlands management, a good deal closer to the Transit moguls than the Suburban Park people are to the Suburban, have taken occasion to lodge strong complaints with the car magnates, the Draconian regulation of whose traffic schedules is constantly a live subject here as well as elsewhere in this favored land of utility-corporation blessings. In the new Suburban bill are the Wills Brothers, James Leslie, Alvora, and Arnold and Adams, young ladies of whom naught but their given names escapes the writer. Sweet Sixteen is a rollicking musical extravaganza, and with such talent as the Wills Brothers are mustering should offer much entertainment of the right sort.

That pretty little Frenchwoman, Theresa Dorgeval, has been singing most entrancingly at Forest Park Highlands all week. Her voice is a high, vibrant soprano under perfect control and she will make her mark when some manager with the sense he was born with and music "finds" her. It is astonishing how much inborn talent lies around loose and unregarded nowadays and how much mediocrity is bolstered into undeserved fame. Mlle. Dorgeval plays her own piano accompaniments in the second part of her performance, after having sung with the scholarly Guido Vogel's summerishly attuned instrumentalista. Seated at the instrument, she takes a sort of sideway pose that enables her to face her listeners and at the same time play carefully. The effect is, as she herself told me last night, "*nouvelle et charmant.*" The Vassar Girls, the Four Rianos, the Scheck Brothers, Don and Thompson and others put up a fine bill at "the big place on the hill" this week. To-morrow afternoon we are to have the eight Bedouin Arabs, whirlwind acrobats from the London Hippodrome; the American Quintet, led by the clever little Borum girl; Crawford and Manning, grotesque acrobats; Heely and Meely, comedians; Phyllis Allen, the phenomenal young contralto; Apollo, king of the bouncing wire, and a host of others. Business at the Highlands was never better. Mrs. Emily Howard showed me the figures for the first week of this year and they go far ahead of those of last, at a time when the World's Fair already indicated its lack of drawing powers at night. Tony Stuever, the owner of every foot of the ground of the Highlands, is, or was, a close political friend of Governor Folk, under whose interpretation of many musty laws "the lid" has been put on Sunday service of refreshment here. Before this order came about Tony caused a big handsome electric sign with the initials F. P. H. (Forest Park Highlands) to shine forth above the carriage entrance of the grounds at night. Some one asked Stuever what F. P. H. stands for. "Folk Played H—ll," was Tony's interpretation.

At a season of the year when amateur performances are the rule the local theatrical talent inherent in all sorts and conditions of men, women and children manifests itself in many shapes. I must make another brief reference to the first presentation of Col. E. B. Pope's July Wheat at the Grand last Monday night, only to reiterate my belief that this "pit" play, far ahead of the average, is worthy of the professional stage and little short of an astonishing performance on the part of a man who, amid the distracting cares of railway management, still found time to evolve a good plot, write a strong dialogue and create characters whose habitat in real life is anything rather than heroic, comic or over commonplace. The morning dailies found no space for a discussion of Colonel Pope's meritorious work, but the afternoon papers were more wide awake. Here the new offering was intelligently discussed, as befitted consideration of a new work created under unusual conditions. I could not refrain from sending the Colonel a few commendatory words, and in reply he says: "I have made the high dive into the shallow tank and although I may have badly wrenched my fool neck, I haven't broken it, and live to try it again and hope to do better." Colonel Pope is to rewrite the entire third act and otherwise profit by the test just made. In the hands of a competent professional company there is no doubt about the profitable success of July Wheat.

Dr. P. T. Cunningham, a St. Louis dentist, assisted by fifty other amateur and semiprofessional players, produced at the Olympic on Wednesday night a dramatization of the life of the Irish patriot, Robert Emmet. Dr. Cunningham wrote the play and Professor McDowell, a well-known elocutionist, staged and rehearsed it. All the actors and actresses in the cast, including the little children used in several scenes, are of Irish extraction, and all of them put earnestness and fervor into their work. The play opens in Paris, where members of the United Irishmen plead with Napoleon and Talleyrand for the succor of Ireland. Act two introduces Michael Dwyer, the Wicklow hero, and Malachy, the informer; the third, the home of Anne Devlin, the heroine who refused to betray Emmet; the fourth, Emmet's last interview with Sarah Curran, his betrayal, arrest and trial and the speech before the dock. Act fifth, Kilmainham Jail, the execution and apotheosis of Emmet. The pretentious play was in good hands and the performance a very creditable one throughout.

Ben Greet's London players were at the Country Club for an open-air performance this week. Only members of the exclusive circle and invited guests saw the play. Greet's company invested As You Like It with much out-of-door charm.

Last night a company of children, the eldest but twelve, gave a play at the Century for the benefit of the Old Folks' Home. They called it Elsinore, or the Land of the Silver Lining. It is by Jane Frances Winn. Forty-five little ones took part, Professor Jacob Mahler having rehearsed them successfully. Very handsome costumes were provided and the songs, ballads and dances pleased a large and fashionable audience.

Leona Bergere and her husband, Adolf Horsky, late of the Heinemann-Welb German stock company, did not go to Mexico with their art compatriots. Instead, they have embarked on the sea of English vaudeville in a three-part sketch that has been written especially for them. Valerie Bergere, sister of Mrs. Horsky, has for several seasons urged this departure. The skill of the gifted couple and their long association with the stage leave little doubt as to the success of their new venture. They are to be seen at the Columbia early next season, their immediate engagements taking them East.

Edna Fassett, the young soprano, who recently left St. Louis for the operatic stage in New York, has signed a contract with Fritzi Scheff. Miss Fassett is among the best singers whom local teachers have recently brought out. Her advance in the profession will be rapid because her art education was warranted by her gifts and has not been forced. Her many St. Louis friends are happy to hear of her fine prospects.

Willette Kershaw, a St. Louis actress, who has just closed her season as leading lady with the Frawley stock company at Seattle, Wash., is home on a vacation visit with her parents on Clifton Heights. She leaves within a fortnight for New York to arrange for her next season's engagement.

J. A. NORTON.

BOSTON.

On Satan's Mount—The Girl I Left Behind Me—Stock Company Engagements—Notes.

(Special to The Mirror.)

BOSTON, May 29.

There will be only one important change of bill in town next week, for at the Hollis the final week of the season will be ushered in with the presentation of On Satan's Mount by the special company organized by George W. Sammis.

Ira B. Goodrich, Jr., a young Bostonian, is the author of the dramatization of the novel by Dwight Tilton, which is the *nom de plume* for the literary partnership of George T. Richardson, formerly dramatic critic of *The Traveler*, and Wilder D. Quint, the dramatic and musical critic of the *Journal*. Several changes have been made in the plot and the labor element has been curtailed.

The Prince of Pilsen will be the attraction to come in to the Park for a run beginning next Monday and lasting until Will J. Black gets his special company ready with Kafoozleum. The special Summer prices will go into effect with the opening of this engagement.

The Girl I Left Behind Me will be put on at the Castle Square next week for a single week's presentation by the stock company. One of the interesting features of the play will be the engagement of Josephine Sherwood, a pupil of Mrs. Erving Winslow and a graduate of Radcliffe. She has been playing all the Summer in a stock company at New Orleans.

The Earl and the Girl continues to good business at the Boston, but its stay here cannot last much longer. One of the interesting events of the concluding weeks of the engagement will be a benefit to Billy Walsh and John Osborne.

Red, White and Blue will be the play at the Bowdoin Square next week for the stock company—an appropriate selection for the crowd in town for Memorial Day week.

York State Folks will keep on, as the bill at the Globe, and is proving even more successful than The Seminary Girl was. The presentation of this piece at such popular prices insures big audiences, for the play has always been a winner.

James Gilbert has been directing the rehearsals of Cavalleria Rusticana, which is the ambitious offering of the pupils of Madame Vinello Johnson at the Majestic next week.

Mary Hall has been engaged as leading lady

at the Castle Square company for the Summer season. This is a strong move, as Miss Hall is a prime favorite here. She was last seen here with the Sothern-Marlowe company.

Thomas E. Shea has gone to Belfast, Maine, for the Summer. Napoleon the Great will be his principal offering next season.

Word from Italy reports continued success for Elvina Leveroni in Naples. She is singing Il Trovatore and Rigoletto, and later will appear in Carmen and Lucrecia Borgia.

When the Mayor interfered with the Sunday entertainment at Adler's Hub Theatre the bill was changed and the dramatic sketches were omitted.

There was a slight fire in Fairyland, in Washington street, last week.

The attaches of the *Boston Globe* have organized a ball nine and played a number of games.

John B. Schoeffel launched his new power yacht, *The Prosit*, at Sheldon's yard, Newport, last Wednesday. This is the largest power craft ever built at this yard and will be a great addition to the vacation of the manager of the Tremont. There was quite a party of invited guests present at the launching, including Raymond Hitchcock, Arthur J. Clark, Will Danforth, Charles S. Howard and E. H. Crosby. Mrs. Agnes Booth Schoeffel christened the craft in appropriate fashion.

Robert Edeson and his wife sail for Europe June 3 and will visit Paris, London, Vienna, Berlin, Carlsbad and the Tyrol, sailing home from Hamburg Aug. 9. Louise Sanford, of the Strongheart company, will also go to Europe.

Mary Boland will spend July in a tour of the Great Lakes, and in August will join a camping party in the Adirondacks.

Sidney Ainsworth is going on a hunting tour of the Northwest.

Several members of the Strongheart company have secured engagements in stock companies. Edmund Breese and Marjorie Ward will play at Worcester, and Louise Drew will go at once to Albany, while Herbert Corthell, Frank Gleen, Francis Bohn and Richard Sterling will join similar organizations throughout the West. JAY BENTON.

PHILADELPHIA.

Coming Thro' the Rye Produced—Sheridan and Elsie Janis—Stock.

(Special to The Mirror.)

PHILADELPHIA, May 27.

In spite of the lateness of the season, Liebler's "all-star" company in She Stoops to Conquer at the Chestnut Street Opera House opened May 25 to a large and fashionable audience, and gave one of the most delightful and refreshing performances seen here this season. Only four performances are scheduled for this city, the finale being this evening, which again closes the Chestnut Street Opera House for the season.

The Wanderer, at the Chestnut Street Theatre, is having a miserable week. It is really bad judgment to give such trash a date. The Cincinnati Stock company, under management of George F. Fish, will open here May 29, for a Summer season at popular prices in Tess of the D'Urbervilles, with the company announced in last week's MIRROR.

The first production on any stage, at the Casino, of George V. Hobart, J. Sebastian Miller, and A. B. Stone's musical comedy, Coming Thro' the Rye, staged by George W. Lederer, occurred May 25. There are two acts. The first takes place in the atelier of Vandyke Brown, an artist, in the home of Mrs. Mulligatawny, located at a fashionable watering place. The second act is on the lawn of the same residence, where a performance is given, the various characters being assumed by the hostess and her guests. The piece was cordially received. Stella Mayhew, Maude Lambert, D. L. Don, Jacques Kruger, and the "Merry Merry" are the principal features. The company includes Maude Lambert, Reine Davies, Leona Anderson, Mabelle Davis, Bessie Evelyn Gibson, Daisy Fair, Maud Earl, Kathryn Emerson, Lucille Dasmr, Helene Bryne, Stella Mayhew, D. L. Don, Jacques Kruger, George E. Mack, William Riley Hatch, William Banfield Taylor, Thomas H. Ricketts, Sol Solomon, Tom Collins, Paul Decker, Harry Francis, Harold Lavigne, the eight little "Gee Gee's," and augmented chorus.

The largest receipts of the week can truly be credited to Elsie Janis in The Little Duchess at the Grand Opera House. She is playing to capacity in this immense building at every performance. It is a splendid production, with a big cast and a large array of feminine beauties. The various imitations given by the star were received with much enthusiasm, particularly that of Eddie Foy, Arthur Chevalier, Ethel Barrymore, and Elfie Fay. Maxim De Grosz's Summer season of comic opera will be inaugurated May 29 with The Wizard of the Nile, followed by a weekly change of bill, including The Mikado, Robin Hood, and The Serenade, with prominent artists for every new production.

Simple Simon Simple, at the Park Theatre, is a genuine success, and receives deservedly large patronage; it continues the attraction until further notice.

Amy Lee, in Mam'selle 'Awkins, comes to the Girard Avenue Theatre the week of May 29.

Hart's Kensington Theatre announces Libby Prison as the feature the week of May 29.

Blaney's Arch Street Theatre has done well this week with Young Buffalo King of the Wild West, a genuine thriller. Just Before Dawn follows May 29. This closes the season.

Forepaugh's Theatre Stock company has an organization of local favorites, the loyal clientele having the same seats with every change of bill. For the coming week there will be big rivalry betwen this stock and the one that opens at the Chestnut Street Theatre, the roster of which includes old favorites formerly connected with this house. George Learock, in Oliver Twist, is the programme here the week of May 29.

The parks are open for the season. Willow Grove, with Sousa and his band, opens May 27 for a two weeks' engagement. Woodside opens on the same date with Leudtke's Imperial Lancers Band and Chinese vaudeville. Other parks continue with unchanged attractions.

Manager William J. Gilmore, owner of the Casino, has entirely recovered from his late severe illness and again takes interest in the amusement field, although at present he is not financially connected with any enterprise.

The Lyric Theatre (Broad and Cherry streets) is now nearing completion. It is, as yet a mystery who will control the destiny of the new theatre. Its location is not considered very desirable.

The closing performance of the Ludlam School of Dramatic Art for this season takes place at the Broad Street Theatre May 29, with Henry Ludlam in Richard III, supported by the advanced pupils of the school.

In order to keep the Garrick Theatre open The Wanderer, a dismal failure for the past two weeks at the Chestnut Street Theatre, is announced for the week of May 29.

S. FERNBERGER.

WASHINGTON.

The National Not to Reopen—Stock Work—An Amateur Event—Notes.

(Special to The Mirror.)

WASHINGTON, May 27.

The bill for the third week of the successful engagement of the Columbia Theatre Stock company, commencing next Monday, presents for Charlotte Walker's first appearance with the company Mrs. Dane's Defense, a play new to Washington theatregoers. Miss Walker will be seen in the part of Mrs. Dane. Dorothy Hammack will remain permanently with the organization. The Second in Command was an admirable all-round presentation, and drew excellent audiences during the week.

The National Theatre will not reopen, all local entertainments booked being transferred to the Lafayette Square and the Academy of Music. Manager W. H. Rapley announces the regular opening of the next season at the National, to commence Aug. 28, 1905, with the presentation of Hall Caine's The Prodigal Son, under the personal supervision of the author.

The Carroll Institute Dramatic Club, whose stage performances of standard plays attained a high degree of dramatic excellence in the past several seasons, gave a production of Secret Service Friday night at the Lafayette Square Opera House, and was enthusiastically received by an audience that filled the house. Edward J. Walsh, in the role of Captain Thorne, scored an artistic success. The cast included Catherine Loughran as Edith Varney, Mrs. Bettie Florence Leach as Mrs. Varney, Nora Crocker Bagnam as Caroline Mitford, Sue H. Murray as Miss Kittredge, Annie Lepley as the Old Mammy, Dr. P. W. Evans as Wilfred Varney, James O. Shea as Captain Arrelsford, William S. McCarthy as Henry Dumont, and D. P. Cleary as Jonas. The play was under the direction of Robert Hickman, who was stage-manager when William Gillette first produced the play. Sol Minster, musical director of the Columbia Theatre, arranged the incidental music, and a squad from Company G District of Columbia National Guard, under the command of Sergeant Leach, assisted in the performance.

Chevy Chase Lake opens Decoration Day, where concerts during the Summer seasons will be given daily by a section of the United States Marine Band. JOHN T. WARDE.

CINCINNATI.

Hawtrey Closes the Grand—Summer Attractions Now Have the Field.

(Special to The Mirror.)

CINCINNATI, May 27.

The season at the Grand closed to-night with the final performance of A Messenger from Mars by Charles Hawtrey and his company. The play has proved one of the most delightful and artistic offerings of the season, and in spite of the lateness of its appearance was one of the big successes, from the box-office point of view as well.

All of the theatres in the city are now closed, and the last two of the Summer parks open to-morrow when the Lagoon and Coney Island swing into line. Among numerous other attractions good vaudeville is to be a feature at both parks this season.

Clairette Clair, the leading woman of the German company, who has severed her connection with that organization, gave a recital in the nature of a farewell appearance at the Oden this afternoon. She was assisted by Dr. Elsenheimer.

Creatore closes a satisfactory engagement at the Zoo to-night, the full success of which, however, has at times been interfered with by unfavorable weather.

John Weber's prize band has been drawing some good audiences at the cosy little opera house at Chester Park. This engagement also terminates to-night.

The Hagenbeck Show, under the direction of Manager John H. Havlin, of this city, and Lee Williams, formerly secretary of the Zoo, opens a three days' engagement here on Monday. H. A. SUTTON.

IN SUMMER PLACES.

Chauncey Olcott and his family will spend the Summer at their famous "House Turned Round" at Saratoga Springs.

Gus Rogers and his wife formed part of the theatrical party on the *St. Louis* on May 21.

William Faversham sailed May 21 on the *Lucania* to spend the Summer in England, where his wife is waiting for him.

Digby Bell is planning to go to Siasconsett, Mass., if he gets a vacation this year.

Guy Bates Post and Mrs. Post (Sarah Truax) expect to spend their vacation time at Orchard Beach, or Vineyard Haven, where Mr. Post has numerous relatives.

Blanche Bates has decided to go abroad for the vacation months, but says she may change her mind and go to her Western ranch.

Maude Adams will retire to the seclusion of her Long Island estate on Lake Ronkonkoma, and spend most of the Summer there.

Mr. and Mrs. William Collier will go to their farm on Long Island, as usual, this Summer.

Lawrance D'Orsay will spend his vacation with relatives in England.

Beverly Sitgreaves, of the Heir to the Hoorah company, has picked out a bungalow in the Adirondacks for her vacation.

Mr. and Mrs. E. A. Eberle left the city last week for their Summer home at Chatham, N. Y., to spend their annual vacation.

Russell Craufurd has gone to his cottage in Maine for the Summer. His daughter, Nancy Poole, accompanies him.

William Desmond, of the Burbank Stock, and James A. Bliss, of the Belasco Theatre Stock, Los Angeles, have moved into new quarters in the beautiful suburbs of that city—they take turns squirting the lawn between rehearsals and performances.

Edouard Trout closed a forty-five weeks' engagement with the Mabel Paige company as musical director, and is spending his vacation at Altoona, Pa.

Press Eldridge will play in Detroit this week and take the treatment for rheumatism at Mt. Clemens at the same time.

Robert Edeson and Mrs. Edeson sail for Europe next Saturday and will visit Paris, London, Vienna, Carlsbad and the Tyrol, returning Aug. 9.

THE LONDON STAGE.

Tree's Success in Business is Business—Other Plays Described by "Gawain."

(Special Correspondence of The Mirror.)

LONDON, May 20.

We have had what might be called a "restful" week, for there have been only three new plays, and one of them was, like Mr. Midshipman Easy's wet-nurse baby, "only a very little one." The first and most important of these new plays was Business is Business, adapted by Sydney Grundy from Octave Mirbeau's drama, Les Affaires sont les Affaires. This play was originally purchased by George Alexander and was given by him to R. S. Hichens to adapt. Indeed, as you will remember, Hichens' adaptation was played in your city a few months ago. Anon, Alexander sold his rights to Beerbohm Tree, who engaged Grundy to adapt it and produced it last Saturday night at His Majesty's before one of the most brilliant and fashionable audiences ever seen even at that resort of brilliants and fashionables.

There is no need to tell you the story of the play, not only because it is already familiar to MIRROR readers, but also because there is not much story to tell. Moreover, the description of the leading character, a blatant, self-sufficient, self-seeking autocratic millionaire or "trust" financier, tells the story quite fully. This millionaire, here called Isidore Izard, with his initialed furniture, slippers, books, etc., all blazoned with "I. I.," with his costly motor, his electric lighted portrait in oils—in short, with his vulgar ostentation and with a total disregard of anybody but himself and his caddish son—is a tremendous character and magnificently is it acted by Beerbohm Tree. Tree is always a great character actor, as witness his Svengali, his Falstaff, his Russian spy in The Red Lamp, his Italian assassin in Called Back, his Malvolio and so on. But he has never been greater than he is as this unforgettable financial bully and bloodsucker. The cast is strong, including Mrs. E. H. Brooke as the millionaire's timid, humble spirited but golden-hearted little wife; Viola Tree as her daughter, who foils his ambitious plans by contracting a secret marriage with one of his employees; Basil Gill as that secret son-in-law; Dawson Millward as an aristocrat, and Robert Harwood as a German company promoter who pretends that he cannot speak English, a language of which he has been a professor. Whether there is lasting financial success in store for Business is Business is difficult at present to say, but Tree's acting alone deserves to cram the theatre for months to come.

New play number two was not overwhelmingly great. Indeed, it was not overpoweringly good. It was entitled Belinda, and had been adapted by that clever actress-authoress, Rosina Filippi, from a novel of the same name, by Rhoda Boughton. There was a time when Novelist Rosa was wont to be regarded by the unco guid as somewhat saucy in her stories, but she has sobered down of late years. In point of fact, what was regarded as cerulean in the days when Rhoda started, thirty years ago, would nowadays be considered as comparatively tame. Belinda, as a play, came out as comparatively tame and without any particular novelty in its plot or incidents. It was neatly written and for the most part well acted, especially by William Farren, Jr., as an old professor whom the heroine is driven to marry and who conveniently dies at the finish, leaving that heroine free to espouse the man she always loved. But I cannot, I regret to say, predict a brilliant future for Belinda.

New play number three was but a revue or satire or skit, as it were. Its satirical humor was directed against the brilliant but bumptious Bernard Shaw's recent asinine attacks on one Shakespeare, formerly of Stratford-on-Avon. This revue, entitled Shakespeare *versus* Shaw, had been written by J. B. Fagan (who wrote The Prayer of the Sword at the Adelphi) and it was played by a batch of big stars at the Haymarket on Thursday at a matinee given on behalf of H. B. Conway, who once shared with poor William Terriss the position of the handsomest and smartest *jenne premier* on the British stage. Conway (who is husband of that excellent comedienne, Kate Phillips) has long been a helpless invalid, and this matinee will help the plucky and brave little Kate to provide for her still handsome and comparatively young huband, as she has done on her own account for so many weary years.

Shakespeare was played by Cyril Maude, who gave a very droll performance. James Welch was a screamingly funny Judge, and Lewis Waller, Evelyn Millard, George Alexander (and his double from John Chilcote, M. P.) were among the stars who acted as witnesses. It was a smart bit of fooling, and all concerned made it go with a bang, so to speak.

The aforesaid George Alexander has just been engaged by Arthur Collins to join the cast of The Prodigal Son, which is to be seen at Drury Lane in the Autumn, with Mrs. John Wood, Henry Neville, and the author's sister, Lily Hall Caine, in the principal parts. Alexander will have for this engagement to cancel a tour which he had booked for the Autumn, when his theatre, the St. James, will be run by the Kendals pro tem.

Our next new productions and fixtures include Martin Harvey's Hamlet at the Lyric, The Courage of Silence by the Hon. Mrs. Henneker Heaton at the King's Theatre, Hammersmith; The Curse of the Country, a new temperance (or Ten Nights in a Bar Room kind of drama) at the Elephant and Castle Theatre, and the opening of the new Waldorf Theatre by the Brothers Shubert, all on Monday, forsooth. On Tuesday there are two more new plays, and during the week there will be all sorts of changes in the variety (or vaudeville) houses. Of all these changes, theatrical and variety, I will give details in my next. GAWAIN.

AMATEUR NOTES.

At Lancaster, Pa., the Institute Dramatic Association presented at their hall, May 24 and 25, the five-act drama entitled Under the Laurels, to a large audience. The complete cast was as follows: Kyle Brantford, H. John Hiemens; Frank Colewood, J. Harry Hiemenz; Ike Hopper, Charles Long; Bob Button, Charles Grimm; Zeke, Leo Rouf; Sheriff, Albert Nutto; Mrs. Milford, Gertrude Yeager; Rose Milford, Cecelia Dare; Polly Dowler, Elizabeth Himmelsbach; Smoky Button, Mary Hannon.

The St. Patrick's Dramatic Society of Long Island City presented A Scrap of Paper at Schuetzen Park Hall, Wednesday, May 24, for the benefit of a local church. Charles Richmond staged the production. Leading parts were played by George W. Lyman, Junius Martin, J. Franklin Perrine, Harriet Milla, and Josephine Glascott.

GOSSIP.

Above is a portrait of Maclyn Arbuckle in an early and simple stage of his career. It is safe to say that, in spite of the fine head in this infantile presentment, no one would recognise the present clever actor in the baby. Mr. Arbuckle was born in San Antonio, Texas, on July 9, 1866.

To George W. Lederer Judge Holt, of the United States Court, granted a discharge from bankruptcy May 25. Mr. Lederer filed a petition in bankruptcy on May 12, 1904. His schedules show liabilities of $170,981 and sixty-five claims, the amounts of which were unknown. The assets were $166,200 in claims for breach of contracts.

Dorothy Kent's many friends will be pleased to learn that she is rapidly recovering from a very severe operation at a private hospital in Boston, and expects to leave about the middle of June.

Blanche Marsden is dangerously ill. She is suffering from malignant cancer at her residence in New York city.

Members of the Professional Woman's League will decorate the graves of their members and all the graves in the Actors' Fund plot in Evergreens Cemetery on Memorial Day.

Kate Claxton is convalescing from a severe attack of rheumatism which has confined her to the house for some time.

The new Plainfield Theatre, now in the course of construction at Plainfield, N. J., will be under the local management of William J. Connihan.

PLANS OF MANAGERS.

It is Sam H. Harris' and George M. Cohan's intentions to place on tour next season two organizations in Little Johnny Jones. Both will have the same scenic production and wardrobe, and carry the same number of people. One company will be headed by George M. Cohan, the other by Bobby Barry.

Busby Brothers, managers of the Odeon Theatre at Marshalltown, Iowa, have leased the new Temple Grand Theatre at Creston, Iowa. It will be placed in the Iowa-Illinois circuit of theatres, which now comprises twenty-five of the best theatre towns in Iowa and Illinois. They take possession of the new house Aug. 1.

L. M. Luchs has leased the Camden Theatre at Parkersburg, Ohio, and has already taken possession. He has been negotiating for this theatre for some time, but did not secure it until May 17. Mr. Luchs has had the Auditorium Theatre in Marietta, Ohio, for nearly nine years, and has proven a successful manager in every way, bringing a better class of attractions to the city.

Henry Russell, the London manager, who will present Alice Nellsen in America next season, is considering doing grand opera also in New York, it is said.

Charles H. Greene has secured the control and management for next season of Daniel L. Hart's plays, Marching Through Georgia and At Old Point Comfort, and is now in New York arranging the tours. Marching Through Georgia, which is a romance of Sherman's march to the sea, was produced this Spring for a few performances and gave promise of success. At Old Point Comfort was on the road twenty-five weeks last season. Both plays are to be sent out early in September.

Augustus Pitou, Jr., has been appointed by Henry W. Savage to fill an important position in his New York office. Mr. Pitou will be located permanently in New York and will assist Colonel E. A. Braden, Mr. Savage's general manager, and will have charge of the purchasing and engagement departments. He will be assisted in the latter by H. H. Hamilton, considered to be one of the best authorities of the singing voice in America. With the announcement of these two appointments comes the retirement of Carl Odell, who leaves Mr. Savage's engagement and musical department on account of ill health.

CURRENT AMUSEMENTS.

Week ending June 3.

ACADEMY OF MUSIC—Quincy Adams Sawyer—4th week—25 to 33 times.
ALHAMBRA—Vaudeville.
AMERICAN—George Fawcett Stock in Fedora—2d week.
BIJOU—David Warfield in The Music Master—112 times, plus 21st week—149 to 156 times.
CARNEGIE HALL—Musical Entertainments.
COLONIAL MUSIC HALL—Vaudeville.
DEWEY—Trocadero Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Marie Tempest in The Freedom of Suzanne—7th week—41 to 48 times.
FOURTEENTH STREET—Closed May 27.
GOTHAM—Sam T. Jack's Burlesquers.
GRAND OPERA HOUSE—Williams and Walker in In Dahomey—3d week.
HARLEM OPERA HOUSE—Adelaide Keim Stock in Heartsease.
HERALD SQUARE—Sam Bernard in The Rollicking Girl—8th week—29 to 36 times.
HIPPODROME—A Yankee Circus on Mars and The Raiders—8th week.
HUDSON—The Heir of the Hoorah—8th week—57 to 65 times.
KURTZ AND SEAMON'S—Vaudeville.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Frank Daniels in Sergeant Brue—6th week—36 to 43 times.
LONDON—Dainty Paree Burlesquers.
LYRIC—Jefferson De Angelis in Fantana—20th week—155 to 163 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Vaudeville.
MINER'S EIGHTH AVENUE—Closed May 27.
NEW AMSTERDAM—Closed May 27.
NEW GRAND—Hebrew Drama.
NEW STAR—The Black Mask.
NEW YORK—Closed May 27.
NEW YORK ROOF—Walter Damrosch's Symphony Orchestra—2d week.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PROCTOR'S FIFTH AVENUE—Charley's Aunt.
PROCTOR'S FIFTY-EIGHTH STREET—The Merchant of Venice.
PROCTOR'S TWENTY THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—In the Palace of the King.
THALIA—Hebrew Drama.
THIRD AVENUE—Uncle Tom's Cabin.
VICTORIA—Vaudeville.
WALLACK'S—Closed May 27.
WINDSOR—The Span of Life.
YORKVILLE—Stock company in The Silver King.

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A MUNICIPAL THEATRE?

THERE is an undoubted question as to the feasibility of the municipal theatre, but it is being advocated by many influential newspapers, talked about by many intelligent persons, and even enthusiastically favored by actors of note, at the head of whom is no less a personage than Sir HENRY IRVING.

MORRISON I. SWIFT, of Suffern, N. Y., writes earnestly to THE MIRROR on this subject, and his letter illustrates a line of thought that is more than suggestive. "The chastisement which the public is receiving from the Trust in every line," says he, "may lead to the natural evolution of something better, but it is not likely to unless the public policy of drift in everything is abandoned. The greedy few are enabled to rob the many only because the many are supine and prefer floating to acting. There is no line in which public relief can be obtained by returning to the old ways, and the theatre is not an exception. Monopolists have learned too many tricks."

The way to meet the Theatrical Trust, Mr. SWIFT believes, is with city-owned theatres. "Upon these," he says, "monopolists can never get their grip, and the malign power of the Syndicate would be speedily broken if the system were installed."

And Mr. SWIFT's estimate of the theatre as an institution shows what many highly intelligent persons think of it. "The theatre is almost as necessary a part of public education as the public school," he says; "as a giver of recreation its place is in the highest rank; and as a moral agency its potential force cannot be measured. Now, to advance these objects the community expends millions annually on means inferior to the theatre. Moreover, the poor theatre to which the people are so largely condemned works great evil. What is needed is agitation of this project. Cities which support scores of churches and a costly school organization for moral and intellectual improvement are easily able to sustain one first-class theatre each at least, and they will do so when they realise its value. Education is now being extended to adults by the system of evening lectures by specialists in every field in the public school rooms of New York. A high grade of recreation is just as necessary and will as certainly come; indeed, is already making its entrance in the field of music. The municipal theatre should be conducted as the municipal library is, or upon the lines of a State university, party politics being excluded. And it will be much better in every way for the people to provide for and own such homes of art than to call upon rich men, who represent the monopoly industrial system, to found and endow them. Here is a field from which 'tainted money' should be excluded, and there is no more reason why a financial monopolist should have his hand in the theatre than in the public school."

Mr. SWIFT thinks the people are ready for the movement, and that it only needs to be earnestly started. He believes it possible in no less than thirty cities that are amply able to organize "these palaces of art and inspiration," and he sees that as matters now stand the public taste is being degraded on the one hand, while genuine theatre-lovers are learning to stay at home in preference to being "drenched with the dilutions which the Trust ladles out to them."

As for this last conclusion, it parallels what interested observers for some time have seen. And it will not require many theatre seasons like that just closed to convince theatre managers themselves that there is something radically wrong with the "system" under which the theatre of this country is laboring with a moribund tendency.

Yet, whether the municipal theatre would cure the ills that are now as evident as an eruption is a question. If in England, where the municipal theatre long has been advocated, there is no promising public spirit back of the idea, it could hardly be expected that the public in this comparatively new country should acclaim it, even though the average of intelligence may be higher here and the abuses of the theatre greater.

The theatre has naturally all the potentialities that Mr. SWIFT has enumerated as a factor in modern life; yet it is an institution that must degenerate under a coddling policy and paternal support. Its better functions can only be realized under perfect freedom of operation, just as all artistic institutions, or institutions allied to the arts, must naturally flourish best under sharply competitive conditions in which there is absolute liberty. If the people wish to see the theatre in this country resume its native diversity and dignity, they must in some way—through their government if in no other way—remove the Trust incubus and give it a chance to live, move and have its being.

THE THEATRICAL TRUST.

The Press Throughout the Country Awake to Its Character.

Muncie, Ind., Star and News.

The Klaw-Erlanger-Frohman Syndicate, or Theatrical Trust, as it is commonly known, appears to be just about as pretty a set of wolves as could well be imagined. The revelations in the Belasco suit against the Syndicate in New York make it apparent that the business of "promoting the dramatic art" and "introducing the element of responsibility" is profitable in the highest degree to the "promoters" and "introducers," but it seems to be anything but profitable to the drama. It appears that the Syndicate gets the lion's share whenever a play or an actor makes good. The natural consequence, of course, is that it is impossible for the actor or playwright to win the highest rewards. The Syndicate will permit them to make money—would rather they would make it than lose it—but it will not permit them to make much. The Syndicate will permit them to win fame; enough fame to make them fairly attractive "headliners"; but not too much fame, for when an actor or an actress wins too much fame she or he is quite apt to become intractable and evince an annoying disposition to dictate terms and things. The quite natural result of this policy in the long run will be to turn genius and intellect into other channels where the rewards of money and fame are still open. But more destructive still to the future of the drama is the "sure thing" policy of the Syndicate. It proposes to take no chances that it can avoid. Occasionally big money might be made from a new star or a play along new lines, but the Syndicate prefers the more conservative policy of making more moderate returns on everything it handles, and loses on none. The aspirant for stage honors, the would-be star, is told to "go and get a reputation" before applying here. Therefore he must go into the chorus or do some minor stunt in vaudeville or give up all dramatic aspirations. The playwright is likewise told to "go and get a reputation." The Syndicate is impressed with the fact that the only sure thing in the way of a play is something that has already made good abroad or the dramatization of a novel that has already won a wide public in book form. Hence the dreadful mediocrity of both plays and players during the decade or more that the Syndicate has been in charge of practically all the high-class theatres of the country. Hence the drifting of the best dramatic talent into vaudeville. Hence the rebellion of the great playwrights, like Belasco, who once thought the Syndicate a splendid thing, since it would choke off new talent. And hence the rebellion of prominent actors and actresses, who once thought the Syndicate a great scheme for the same reason. It has choked off the new talent very effectually and it has reduced both play and player to a beautiful, but fairly profitable mediocrity. And while it exists there need be no fear of any towering genius arising in the theatrical world on this side of the water to disturb the fat, smug commercial conditions that not obtain.

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A Good Basis for Conspiracy.

Utica, N. Y., Observer.

In the course of the proceedings a written and signed agreement which bound together the Theatrical Syndicate was produced in court and its genuineness proved and admitted. The agreement was signed and took effect on Aug. 31, 1901, to continue five years. It was renewed last year. An effort is now being made to secure a copy of the renewal agreement. The agreement embraces all theatres controlled by the Trust or in which the Trust has an interest or from which it is in receipt of any income. It states that all these theatres, thirty-three in number, shall have an equal share in the attractions under the control of the Trust, and further provides:

No attractions shall be booked in any of the said theatres or places of amusement (or in any which may be hereafter acquired as aforesaid) which will insist in playing an opposition theatre or place of amusement in any of the cities above named (or any which may hereafter come under this agreement) unless the party hereto having the theatre or place of amusement in said competition point shall give his or their consent in writing to permit said attraction to play in the opposition theatre or place of amusement.

These thirty-three theatres are located in the principal cities of the country from New York to San Francisco. No theatre outside may secure any of the Trust attractions except upon written consent of the Trust. Nor may any parties to the agreement play outside attractions at Trust theatres except by the written consent of the contracting parties. The agreement pledges the members to pool all profits and other income derived from their theatres, and this pool is divided so that Al. Hayman, Charles Frohman, and Klaw and Erlanger receive 75 per cent. of the profits, and Nixon and Zimmerman 25 per cent. Nixon and Zimmerman contributed five theatres to the thirty-three. No new theatre may be admitted without the consent of all parties. It would seem that here is a very good basis for Mr. Belasco's contention that this is a criminal conspiracy. It would seem to come under the Anti-Trust Law, being a combination in restraint of trade. If the Court can be brought to uphold this contention the theatregoers throughout the country will have cause to rejoice at the overthrow of the combination that has detracted much from the pleasure of the theatregoing public within the past few years.

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At the Mercy of a Few.

Newark, N. J., Evening News.

The testimony elicited against the so-called Theatrical Trust seems to establish pretty conclusively that the theatrical interests of the country are at the mercy of a little coterie of men who have managed to get control of the situation. It is not surprising that the shrewd men who coin fortunes from the stage have acquired the monopoly in question, and are enriching themselves as a result. It is conceivable that some benefits accrue to the public from Trust control in theatrical matters. But what about the really good manager who is outside the Trust pale? What of the actor of genius who cannot, for one reason or another, secure the Trust approval? What of the *new* play, which, no matter how brilliant, cannot secure the Trust attention and approval? To fight the Trust is extinction. To yield to it is to submit to extortion that is sometimes little short of blackmail. In either event the people at large have little if any opportunity to hear the independent actor or play, for the independent manager finds the Trust wall built high about the majority of the theatres of the country, and can only pass through it at a price which means something akin to bankruptcy. It is a terrible thing for a few sordid men to get their grip upon the drama throughout the entire country. It is debasing to art, discouraging to artists and unjust to the general public. And yet this is precisely what has happened, if one is to credit half the testimony introduced in the Belasco suit.

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Hounded by the Trust.

Salt Lake City, Utah, Herald.

It has been shown in this suit that the theatrical business of the country is absolutely controlled by Klaw and Erlanger and their associates. Take the case of Mrs. Fiske, for example. Mrs. Fiske is easily the foremost actress in the United States to-day. Yet there are many cities in which Mrs. Fiske cannot play because the Trust has closed all the theatres to her on account of the brave fight she has made against it. Mrs. Fiske has started on a tour that will take her to California. She will not be seen in Salt Lake with her company, because no theatre is open to her. Thus, thanks to the operation of the Klaw and Erlanger syndicate, in combination with the syndicate that controls the popular priced theatre here, Salt Lake will be deprived of the privilege of seeing the greatest American actress. And this is no isolated case. We mention it because it is of direct local interest. Mr. Belasco has been hounded by the Trust from the moment he began his independent career. The Trust representatives have openly boasted that they will ruin him. Still he is keeping up his fight. He and Mrs. Fiske and the other independents are entitled to the cordial support of the American public in all of their undertakings.

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A Benevolent Syndicate?

Providence, R. I., Journal.

The cross-examination of Abraham Erlanger was rich in developments. That ingenuous gentleman endeavored to explain his method of booking independent attractions. In his opinion it was a perfectly fair method. But it seemed to consist in laying out a route that called for long "jumps" and large expenditure for railway fares. Mr. Erlanger further had much to say concerning the independent theatres which he favored, but in almost every case these were found to be partially owned by some member of the Syndicate. That his firm received two-thirds of the profits of The Auctioneer he did not deny. There was no sordid business consideration involved in this arrangement, however. The Syndicate did nothing for the money; it was paid over out of pure friendship. Doubtless there are other friendly arrangements of the sort in existence, conceived in benevolence for the benefit of art. But 'tis a censorious world, and carping critics will raise their eyebrows as they read.

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A Small Syndicate Matter.

St. Joseph, Mo., Gazette.

Mr. Erlanger, of the Theatrical Syndicate, swore on the witness stand the other day that $10,000 is not much money. He must have been brought up in the country newspaper business, where sums like that are as thick as blackberries.

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Only Ten Thousand.

Wheeling, W. Va., Intelligencer.

Mr. Erlanger is none of your small men. He said he didn't get much of The Auctioneer's profits in the Theatrical Syndicate litigation. The profits were $30,000 and Mr. Erlanger got only $10,000.

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A Bad Year for Trusts.

Brockton, Mass., Enterprise.

The methods of the Trust do not indicate great fear of any consequences in the world. Still, this is a bad season for trusts, and perhaps somebody is getting the least mite worried over possibilities.

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Part of Its Business.

Birmingham, Ala., Herald.

The Theatrical Syndicate knows at least how to get something for nothing.

PERSONAL.

POTTER.—Mrs. James Brown Potter, on account of the failures of several very expensive productions put on by her in London this season, is reported to be again seriously considering the very liberal offers made her by American managers for a tour in vaudeville. The above picture shows Mrs. Potter in the character of Lady Teazle.

MACK.—According to exchanges received Andrew Mack, his company and his play, Tom Moore, by Theodore Burt Sayre, won immediate success on his debut in Melbourne. The actor was showered with flowers and applause and repeatedly called before the curtain, auguring well for his Australian engagement.

BRAMWELL.—William Bramwell, who recently closed his successful starring tour in Captain Barrington, is busy preparing for his trip abroad with his manager, Henri Gressitt. Mr. Bramwell will return in time to open his tour in Captain Barrington, which will be followed by a new play now being written for him.

LEE.—Kenneth Lee is varying his work as a dramatist by contributing a variety of interesting matter to *The Sporting and Dramatic Record*, a new journal covering the fields indicated by its name, in the editing of which he also is associated. With all deference due to Mr. Lee and those with him—as well as to all other journalists on like newspapers—is it not pertinent to inquire as to the legitimacy of wedding "sporting" and dramatic matters? These fields long have been connected in journalism, but their point of contact is not discernible.

PERLEY.—Frank L. Perley is ill with appendicitis in San Francisco, but hopes to avoid an operation.

MAGUIRE.—John Maguire has a three-column tribute in the *Daily Missoulian*, Missoula, Mont., of May 14, to the memory of Joseph Jefferson, whom he counted as an intimate friend.

CARLETON.—Henry Guy Carleton has been elected a member of the Virginia branch of the Society of Colonial Wars.

WILLARD.—E. S. Willard and his company sailed for England May 24 for the Summer. Mr. Willard will return next season and appear here in The Fool's Revenge, which was popular in the repertoire of Edwin Booth. Mr. Willard will select his company with this play especially in mind, since he intends to make it his chief offering next season, opening in Montreal Oct. 2.

IRWIN.—May Irwin is to use next season a new play by Reginald Pinero, a cousin of Arthur Wing Pinero. Mr. Pinero and Lawrence J. Anhalt, business-manager for Miss Irwin, met in Elmira, N. Y., by appointment on May 20 and the first acts of the play, which is a straight comedy different from anything heretofore used by Miss Irwin, were submitted.

ROBERTSON.—Forbes Robertson will open the Scala Theatre, London, June 1, with Bernard Shaw's Caesar and Cleopatra and The Man of Destiny.

SAINTSBURY.—H. A. Saintsbury reached the 900th performance of Sherlock Holmes on May 12, at the St. James Theatre, Manchester, England.

RÉJANE.—Madame Réjane will visit London early in June, opening at Terry's Theatre, probably in Madame Sans-Gêne.

WOOD.—Mrs. John Wood is to be seen again on the stage. Arthur Collins has tempted her from her retirement. She has agreed to play the part of Margaret in Hall Caine's The Prodigal Son, which is to be this Autumn's Drury Lane drama. Nancy Price and Lily Hall Caine will play the parts of the two sisters, Helga and Thora, and Henry Neville will also be of the company.

GLENDINNING.—John Glendinning, after leaving the original cast of Trilby on May 11 sailed from San Francisco, May 18, for Australia, where he is to be the leading support of Nance O'Neil for a tour of about twenty weeks, returning to San Francisco next December.

RAND.—Rosa Rand will be the Mrs. Malaprop with the Jeffersons in their production of The Rivals. Miss Rand years ago played Little Meenie, and later, Gretchen, with the late Joseph Jefferson.

SAGERSON.—The Actors' Society of America has presented Francis P. Sagerson, the young illustrator, whose character reading has attracted artistic and literary attention, with a unique autograph book, expressing their appreciation for his kindness to the people of stageland. The book is handsomely bound in Russia leather, the first three pages are illuminated, and as for autographs, it contains the leading actors of Europe and America—Réjane, Sir Charles Wyndham, Skinner, Fritzi Scheff, Sothern, Mansfield, Marlowe, Mrs. Fiske, Carter, and Campbell, and one that Mr. Sagerson will ever cherish, the autograph of Mrs. Gilbert, signed the last night she played in New York. The dramatists are represented by Fitch, Ade, De Mille, and Zangwill.

THE USHER

Among the many newspapers that have used THE MIRROR'S compilation of facts about the theatrical year as news and as a basis for comment is the New York *Evening Post*, which calls especial attention to the fact that while there were but twenty-nine revivals during the season of 1901-2 and thirty-seven during the season of 1902-3, the season just closed showed no less than eighty-nine, and adds:

This is a phenomenon which may be very significant, although it is capable of various interpretations. For instance, it may denote simply a mere temporary lack of new material, or a radical change in managerial policy. Doubtless, many of the old plays are vastly better than most of the new ones, but the present dearth of playwrights with any capacity or inclination for serious work is, nevertheless, deplorable. It is not, however, in the least surprising. It is simply the natural result, foretold over and over again by observers of the contemporary stage, of the dog-in-the-manger policy which has smothered healthful opposition and rivalry of all kinds, and exhausted all existing resources without making any provision for their renewal.

The most casual observer of the theatre must see that Trust domination, with its result of killing all opposition that it cannot control, added to the remarkable limitations of its own initiative, affords the chief explanation of the lack of new enterprises and the consequent necessity for revivals of old plays.

This condition is bound to grow. It is the inevitable cause and effect. And in this matter there has arisen a new and interesting basis for speculation.

A local organ of the Trust last week, with many flourishes and in a spirit of joy, announced that "the agreements already entered into give positive assurance that the Syndicate and all its ramifications will still be doing business in 1922."

Now if a thirty-three per cent. increase in the number of revivals during the season of 1902-3 over the season of 1901-2 is shown, only to be thrown absolutely in the shade by an increase of more than one hundred and seventy per cent. for the season just closed over the season of 1903-4, what will happen, say, merely in five years of the seventeen years to come under present conditions?

One need not peer into the grounds of a teacup to tell the fortune of the American theatre or the future of the Trust, if matters should continue as they stand to-day.

Not long ago we were told that the Rogers brothers represented the highest state of dramatic popularity, because "these young men played to more money than any star on the American stage." The standard has now been advanced a few degrees, as Nan Patterson gets $3,000 a week as a dramatic attraction, which is a higher salary than either Julia Marlowe, Mrs. Fiske, Mrs. Carter, or Ada Rehan receives.

The foregoing, from the pen of Fred. F. Schrader, dramatic editor of the Washington *Post*, is a rebuke to the public as well as to a certain phase of theatrical management.

There is always a mob ready to rush to see the vulgar or the notorious. It is gratifying to hear, however, that when one manager sought to exploit this young woman in a regular play, written especially for the purpose, the managers who control the cheaper theatres in which it was intended to play the "attraction" refused to furnish bookings. And a dispatch to the New York *Tribune* from Denver on May 23 stated that the manager of the Manhattan Beach Theatre in that city—a burlesque house—had declined to let the company in which the young woman is "featured" appear at his theatre on the ground "that she was a $20 chorus girl before her trial for murder and is worth no more now."

There are many, both in and out of the theatre, that will indorse both this stand and this opinion.

The action of the Synod last week in deciding that the churches of the Reformed Presbyterian "persuasion" may hereafter use musical instruments, although comparatively a slight token of the liberalizing spirit of this age, is still more than commonly suggestive.

The adherents of this Church were the "Covenanters," whose rules as to life in former generations were harsh and arbitrary, viewed from the modern standpoint. The theatre to them was an adjunct of Tophet itself and all amusement was tabooed as belonging to the devices of Satan.

As might have been expected, the movement to permit the playing of musical instruments in the churches of this denomination has been bitterly opposed by its old-fashioned preachers and laity, but the modern spirit has prevailed.

Those who advocated the innovation held that the teaching of the catechism on this point "was based on a wrong interpretation of the Second Commandment." One of the clergymen before the Synod read a paper based on what was assumed to be the limit of permission in the Scriptures. He quoted such expressions as "Sing unto the Lord," but as he had failed to find anything like "Play unto the Lord," he argued that the use of musical instruments in divine service was not sanctioned, although he admitted the existence of such instruments in Bible times. Such are the habits of the hide-bound, even to-day. Yet those in favor of instrumental music prevailed, and if good instrumentalists be provided, worship in this denomination will hereafter be more attractive—and just as effective.

Indiana is one of the few States that have passed stringent laws against cigarettes, which within their borders cannot legally be made, sold or burned. There have been some amusing and unusual incidents in the crusade against this form of using tobacco—if it may be said that cigarettes represent tobacco—and the most remarkable of these occurred in South Bend, Ind., on May 19.

In that town a trained animal show was holding forth. The star of the entertainment was an ape that smoked cigarettes with all the grace and gusto that pertain to the habit. It is needless to say that the ape was a drawing card. In fact, the animal drew too well. It drew a town constable, whose professional instinct, possibly emphasized by the prospect of a criminal fee, overcame his amazement. The constable arrested the ape and its trainer and haled them before a justice for violation of the cigarette law, and the ape and its owner are to be tried in due legal form before a local justice of the peace, who may summon to his aid in deciding what without doubt is a question that can show no legal precedent a jury of peers of the accused.

Here, indeed, is a fine opportunity for the humorists, to say nothing of the occasion it affords to some ambitious young lawyer for the defense.

TO REPLACE COVENT GARDEN?

The London County Council is considering the plan of forming a municipal opera house. A site is talked of in Aldwyck. The feeling is general that London should have something more modern than Covent Garden.

AN APPRECIATION OF MRS. FISKE.

Public Opinion for May 20 has an article by Beatrice Sturgis, entitled "Mrs. Fiske: Actress and Manager," which says:

"Theatrical annals in this or any other country fail to show another woman like Mrs. Fiske. The list of great actresses is, of course, a long one; but Mrs. Fiske is more than a great actress, for her gifts are many. She is an author, a student, a producer, a stage-manager almost unequaled; she has an unusual ability for developing and bringing out the talents of others; and she is standing alone and fighting a combination of all the managers in the country because she considers their system inimical to the interests of the theatre and the progress of stage art."

The article embodies an interview with Mrs. Fiske, who when asked whether she thought an actor should lose himself in a role, said on this subject, which has brought out diverse views from great players of all countries: "Of course the actor must feel his part, but at the same time he must be master of his own emotions, and in this way play upon the emotions of his audience. Fancy a pianist being carried away by his own feeling! He may experience a perfect torrent of emotion while he is playing, but his brain must remain sufficiently clear for him to command his own skill. After the actor has studied and thought out his part to the last detail, he must have the mechanism of the character at his finger tips, and then fill it with soul."

Returning to Mrs. Fiske's artistic influence on others, the article continues: "One of Mrs. Fiske's strongest qualities, the benefit of which the public enjoys without knowing it, is her power to develop the ability of others and bring out the very best that is in them. Observe any performance by the Manhattan company, and you will not see one member, however unimportant his part may seem, slighting his work or becoming careless. Nothing is too small for the eye and attention of Mrs. Fiske, whether it be the gesture of an actor, a detail in stage setting or lighting, a tone of voice, or a strain of music. And it is her watchful care and artistic sense that have made her company a model one to see. Then there are actors who have appeared with her successfully, and leaving her, fallen into the slough of mediocrity. Others who were never heard of before, and who were not considered especially clever, have under her guidance developed into unusually strong and artistic players and surprised the critics by their versatility. This is because she is ever on the lookout for good material, be it play or player; and she is willing to spend much time and patience developing the material after she has found it."

MINNIE SELIGMAN.

The announcement that Minnie Seligman is to return to the stage next season and occupy the place which she so well deserves will be received with pleasure by all who admire her art. Women of her ability and temperament are rare, therefore she owes it to her public to give them the benefit of her talents, rather than to remain in private life, as she has done for the past two years, spent principally in traveling abroad. Miss Seligman's work in originating important roles in metropolitan productions is well known, but the public naturally is eager to learn of the play in which she will make her appearance next season. Henri Gressitt, who is responsible for securing Miss Seligman's signature to a five-year contract to star, when seen at his office in the Knickerbocker Theatre Building, admitted that the report was true, but said: "I regret that I cannot give you the name of the play. The commission to write a play especially for Miss Seligman was given some time ago to a very prominent author. The play is nearing completion, and the acts already submitted to Miss Seligman and me have pleased us beyond expression. The production will be very elaborate and will require nearly one hundred people. I am arranging for a theatre in New York for this production and expect great success for Miss Seligman." Sam Shubert was to have presented Miss Seligman at the Lyric Theatre in Angelo, and that Bernhardt was to follow, giving the play in the French. This was to have been continued *en tour*, but the sudden death of Mr. Shubert left the matter unsettled.

ENGAGEMENTS.

Rose O'Neal, for Al. H. Wilson next season.

Martha Conway, to play Mrs. Briscoe in The County Chairman company (Eastern) next season.

Edwin Fox, by Charles A. Taylor, for his stock company, opening in Seattle, Wash., June 4, to play heavy business.

Marion L. Shirley, for the lead in In Old Kentucky.

The Charles A. Taylor company includes Aleen May, Viola Raynore, Virginia Richmond, Nora Pixley, Albert Hall, Edwin Fox, N. R. Dailey, Billy Raynore, and William Webb.

Gaston Bell, to succeed William Courtenay in Trilby.

Beatrice Thorn, by Gordon and Bennett, to play the Countess in A Royal Slave for the coming season.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street

In commemoration of their thirteenth anniversary the Actors' Church Alliance entertained on May 3, afternoon and evening, at the home of Mr. and Mrs. Charles E. Abbott, that had been kindly tendered for the occasion. Mrs. Abbott, a charming hostess, with officers of the Alliance, received. A flowing punch-bowl, a huge birthday cake and a pleasing programme contributed to the joyousness of the occasion. Frederick Abbott recited "When Angelina Johnson Comes a-Swingin' Down the Line" and "The Raggedy Man." Edward Bechenback, a singer from the West, new to New York, revealed a fine voice in "The Heart of a Sailor," and responded to an encore with "The Monk." "Aunt Louisa" Eldridge recited "The Star Spangled Banner," and made her usual hit. As an encore she gave "The Alphabet." Irene Langford sang "Star of My Life," and Mrs. Wolff also rendered a delightful ballad. Charles J. Young made a brief speech, and the party did not break up till after midnight. During the afternoon many distinguished clubwomen dropped in. The theatrical profession was well represented by Mrs. W. G. Jones, Mrs. Dustin Farnum, Merceita Esmonde, Mrs. Ralph Delmore, Adelaide Sheridan, Mr. and Mrs. Harry Leighton, Damon Lyon, Edward Ainsworth, Harry Andrews, "Billy" Lanskail, Mrs. Henry L. Fountain, Bertha Livingston, Bessie Taylor, and about three hundred others. Pecuniarily the affair was a success and socially it was a treat.

The Alliance held its last monthly social for the season last Thursday afternoon at the Church of the Heavenly Rest, No. 537 Fifth Avenue. In his address of welcome to the members the Rev. D. Parker Morgan, pastor of the church, explained his reasons for not attending the theatre. He said:

One reason why I made up my mind not to go to the theatre after I had submitted to holy orders was that I might not make a goose of myself too frequently. One night long ago I went to see a dear friend, who has recently gone to his rest, in Rip Van Winkle. During the play I had an attack of toothache, and left the theatre to get relief. I returned in the midst of the most affecting scene, and, not wishing to create a disturbance, I stood in the rear of the house. After a few minutes I perceived a lady with her eyes fixed on me in loving sympathy, and, being a bit embarrassed, I dropped my eyes, only to discover my shirt bosom soaked with my unconscious tears. I am so passionately fond of acting that if I once got the habit of going to the theatre I should be there many times a week, and I get so much pleasure in life outside of the theatre that I do not need that. Then there are some dear, sweet souls who would think that Dr. Morgan is not so good as they believe him to be if he frequented the theatre. My heart and soul are with you, however, in your great vocation, which has produced some of the noblest and most useful characters in their influence that have ever been produced.

Miss Peebles, Mrs. Marie Horgan, and William Brady sang during the afternoon, and Mrs. Amelia Weed Holbrook and Eugene Canfield gave readings. Madame Cottrelly was chairman of programme. After the entertainment Rosa Rand poured tea.

CROSS LOTS PRODUCED.

(Special Correspondence of The Mirror.)

BRIDGEPORT, CONN., May 20,

Cross Lots, the newest and most ambitious of the plays by Robert M. Sperry, of this city, finished its premiere to-night after four days' presentation to capacity business at Smith's Theatre. It is a comedy moving along rather quiet lines, with villainy but little in evidence and many bright bits of really clever dialogue. The action follows the stalling of an automobile in Guilford, en route from Boston to a Yale game at New Haven, by reason of which the fair *chauffeuse* meets her old boy-friend, and their acquaintance rapidly becomes an engagement. Archie Boyd was excellent as a country storekeeper—a sort of "good fairy" role to the young people and village oracle to their elders—and his part bristled with quaint, laugh-bringing lines. Robert Gaillard essayed the school-day friend of the heroine earnestly and capably. Frederick Harris was rather smothered in the character of a country constable, but played it for all he was worth. Hattie Steinbach (who is in private life the wife of the author) made a hit with the local folk as the aforesaid *chauffeuse*, from her first entrance in the unruly auto. Frank Gardiner had a particularly meaty part as a dyspeptic and cynical country newspaper man, who augmented his meagre income by printing lottery tickets on the quiet. While not true to life, the character was amusing as a foil to the storekeeper's railleries, and was exceptionally well played. Frank Smith, as a Secret Service man, read his lines with much earnestness, and Eddie Madigan in a sort of "Checkers" part was lively and entertaining, especially in his scenes with Ethel Ruby, who made a vivacious soubrette. The staging was well planned, and included the interior of a country town hall rigged up for an amateur dramatic entertainment. The author announces that he is negotiating with a new York manager to put the play on the road next season.

W. P. HOPKINS.

OPEN AIR PERFORMANCE OF SAKUNTALA.

The Progressive Stage Society plans to give a series of open air performances during the Summer of Sanskrit and Greek dramas, in English, in order to accumulate a fund for its work next Fall. On Saturday, June 17, the Sanskrit drama, Sakuntala, by Kalidusa, will be produced for the first time publicly in this country at Arrochar, Staten Island.

Two hills on the grounds of Barrett Manor and Despard House, opposite the railroad station at Arrochar, easily accessible from the city and facing the ocean on one side and surrounded by attractive fields and meadows on the other, furnish a natural amphitheatre. One hill, sloping gradually up and crowned by a decayed and only occasionally inhabited castle, built in mediæval fashion, Despard House, will serve to seat the audience, and a smaller hill opposite seems to have been created for the stage. By this smaller hill another hill rises majestically, also bearing on its height a structure, imposing on account of its singularity and individuality, Barrett Manor, hill and castle both affording a most charming background for the stage and the action taking place on it.

Edmund Russell, the Indian traveler and lecturer, will assist in the production of Sakuntala. He played the part of the King, Dushyanta, when he presented this drama before the London Hindu Society. The part of Sakuntala will be played by Eda Bruna, of Arnold Daly's company, who played the part of Hilda Wangel when the Progressive Stage Society last month produced Ibsen's The Master Builder. Julius Hopp, the President of the society, has taken a studio at Despard House, Arrochar, that he may devote his time to preparations for this novel performance.

JAMES K. HACKETT'S PLANS.

James K. Hackett and Mrs. Hackett (Mary Mannering) started last Thursday for a brief vacation in the woods of Canada, their destination being the St. Bernard Fishing Club, in Quebec. They return shortly, to sail on the Oceanic June 7 for Europe, where Mr. Hackett is to see The Walls of Jericho, with which he will begin his next season at the Savoy Theatre. Mr. Hackett has secured from Percy MacKaye the American rights to his new play, The Scarecrow, a quaint, almost weird, drama, with a distinctly original central character. Mr. MacKaye's Canterbury Tales and his new play for Mrs. Patrick Campbell are highly spoken of. Mr. Hackett expects The Walls of Jericho to run the major part of the season, but is prepared to follow it with The House of Silence, which he recently presented in Pittsburgh, and Mr. MacKaye's Scarecrow. He is also arranging for a recent European success, the leading part in which is modern and serious.

EARLY PLAYBILLS.

The Beginnings of Programmes—An Account of the First English Posters.

Before entering upon a discussion it is always as well to define one's terms. Previous writers on this fruitful topic have confused the issues by overlooking the fact that the word "playbill" has been used for long in a loose sense to imply both daybill and programme indifferently. It cannot be too strongly emphasized that the two did not come into existence together, and that the history of the one is not necessarily the history of the other. The danger of using the term "playbill" indiscriminately lies in the fact that while the English daybill is as old as the English theatre, no one can say positively when programmes came into fashion.

In Elizabethan times theatrical managers had no choice of printers for the bills then usually stuck upon posts, and no opportunity of bargaining for a price. The printing of bills was then a state monopoly, delegated to the Stationers' Company or their nominee. Thus in 1587 John Charlewood was granted a license to be sole printer "of all manner of bills for players." The wording of the license would lead one to believe that programmes were used as well as daybills, but the weight of evidence is against any such supposition. Bating one doubtful exception, nothing that could be construed into a Jacobean theatre programme has come down to us. The exception is a rare broadside, now the property of the Society of Antiquaries, and reprinted in full in the Harleian Miscellany (Vol. X, 198, edit. Park). Happily we are prevented from falling into error over this by a full knowledge of the extraordinary circumstances under which it was issued. The broadside purports to give a synopsis of England's Joy, an emblematical pageant in nine entries, "to be played at the Swan this 6 of November, 1602," but as it was never intended to give any such performance and as the whole project was a swindle, one can very easily see that the sheet was merely issued to gull the public. In the course of a letter written on the 19th of the same month Chamberlain told Carleton: "And now we are in mirth, I must not forget to tell you of a consuming prancke of one Venner, of Lincoln's Inne, that gave out bills of a famous play on Saturday was sevenight on the Banckeside, to be acted only by certain gentlemen and gentlewomen of account. The price at comming in was two shillings or eighteen pence at least, and when he had gotten most part of the mony into his hands he wold have shewed them a faire paire of heeles, but he was not so nimble to get up and on horseback, but that he was faine to forsake that course and betake himselfe to the water, where he was pursued and taken. . . . In the meantime the common people, when they saw themselves deluded, revenged themselves upon the hangings, curtains, chaires, stooles, walles and whatsoever came in theire way, very outragiously and made great spoile; there was great store of good companie and many noblemen."

So far as can be gleaned from the scanty evidence available the daybills of Shakespeare's time contained nothing more than the date, the name of the theatre, the title of the play and the hour of commencing. Payne Collier, who gave some attention to this subject, is inclined to believe from an allusion in the old play of Histriomastex (1610) that the author's name was also given. But as such a practice was utterly unknown half a century later the point is doubtful. The same authority cites a passage from the prologue of The Cardinal permitting of the inference that daybills for tragedies were printed in red ink.

Several curious conventions followed in the Elizabethan-Stuart playhouses point to the non-provision of programmes, and one at least appears conclusive. It was customary at the beginning to hang up the title of the play conspicuously on the stage inscribed on a board. Allusions to this practice will be found in The Spanish Tragedy and The History of Sir John Oldcastle, and in Brown's City Wit (1629) the Prologue came on the stage bearing the title-board in his hand.

In rural district down to the second half of the eighteenth century strollers never thought of employing either daybill or programme. A member of the company, chosen for the strength of his lungs and the measure of his audacity, perambulated the town or village daily with a drum, making his announcement from time to time like a crier.

Although no genuine daybill of the Restoration period has come down to us, we are not entirely ignorant of the routine followed and of the general nature of their contents. On January 8, 1663, when the Prologue entered at Davenant's Theatre on the premier of The Adventures of Five Hours, he bore in his hand a bill, and from it read to the audience "This day, the 15th of December, shall be acted a new play, never played before, called The Adventures of Five Hours."

One important characteristic of all daybills issued during the latter half of the seventeenth century is here indicated—the absence of the year from the date.

A little better than fifty years ago, when old bills first came to be inquired after, a not very astute forger concocted one, purporting to have been issued in connection with the opening of the first Theatre Royal in Drury Lane. For a long time after J. Payne Collier gave prominence to this sham bill by reprinting it in his "History of Dramatic Poetry" (1831)—where it is said to be copied from the original in the late Mr. Bindley's collection—it enjoyed the honor of extensive reproduction as the oldest daybill extant. It is only of recent years that its spuriousness became apparent, and there has been an unjustifiable disposition to saddle the memory of Collier with responsibility for the fraud. One is perfectly well aware that this otherwise brilliant historian had an unfortunate propensity for forging documents when fanatically desirous of proving a pet theory. But we must remember that this spurious bill had been published eleven years before Collier's work in a miscellaneous collection of theatrical ana called "The Actor's Budget," issued by Simkin and Marshall.

Happily for the cause of truth the forger took most of his details from the "Roscius Anglicanus," and as old Downes, the author, happened to be in prime blundering mood when he wrote his account, the falsity of the whole affair can be easily exposed. Here is the bill:

BY HIS MAJESTY'S COMPANY OF COMEDIANS
AT THE NEW THEATRE IN DRURY LANE.
This day, being Thursday, April 8, 1663, will be acted
A Comedy Called
THE HUMOROUS LIEUTENANT.

The King ..... Mr. Wintersbal
Demetrius ..... Mr. Hart
Seleucus ..... Mr. Burt
Leontius ..... Major Mohun
Lieutenant ..... Mr. Clun
Celia ..... Mrs. Marshall

The play will begin at three o'clock exactly.

Boxes, 4/—; Pit, 2/6; Middle Gallery, 1/6; Upper Gallery, 1/—.

Now, to begin with, the first Theatre Royal in Drury Lane (1663-1672) was never known as such, and its successor, although dating from 1674, was not so called until near the close of the century. The first house was generally spoken of as the Theatre Royal in Covent Garden, from the parish in which it was situated, and even so late as November, 1689, we find the second house described in a royal proclamation as "The Theatre Royal in Bridge Street." In Rochester's epilogue for Fane's comedy, Love in the Dark, as brought out at the latter mentioned house in 1675, some abuse occurs of the rival company at Dorset Gardens:

Yet they may scorn our house and actors, too,
Since they have swell'd so high to hector you.
They cry, "Pox o' *these Covent Garden* men."
Damn them, not one of them but keeps out ten.

The second flaw in the bill lies in the fact that April 8, 1663, so far from being Thursday in Easter week (as Downes, too, states), was not a Thursday at all, but a Wednesday. And Mr. Pepys comes nobly to our rescue to show beyond doubt that the new house first opened its doors on May 7 following, a date that curiously enough fell on a Thursday. Moreover, the genial diarist (whom to have known, methinks, would have been a liberal education) helps us to prove that even the very cast is incorrect, for he speaks of Lacy, and not Clun, in the name-part.

Nor are these all the defects in this miserable concoction. No Restoration daybill was ever fully dated and no bill bore the cast of characters. If it be argued that some departure from routine was made in this case to show the composition of the company at the new house, the reply would be that such a course was unnecessary, as the King's players were performing at their old house in Vere Street until Drury Lane first opened its doors.

Malone gives it as his opinion that the practice of inserting the names of the characters and of their exponents on daybills did not come into vogue till the eighteenth century, and nothing can be advanced to upset that contention. The point is a vital one, for there can be little doubt that the period which saw the casts printed on the daybill was prescisely the period when programmes came into vogue. Economy would suggest the printing of the one bill for both purposes, and it is only within living memory that the playbill has ceased to perform a double duty.

While there is every reason, I believe, that programmes were utterly unknown in the English theatre in the Post-Restoration period, one cannot overlook the fact that handbills of another order were occasionally distributed gratis to the audience. When Dryden in 1663 wrote a sequel to Sir Robert Howard's play, The Indian Queen, called The Indian Emperor, he desired to draw attention to the connection between the two, and effected his purpose by means of a handbill. Years afterward the Duke of Buckingham ridiculed the expedient in The Rehearsal in making Mr. Bayes to say, "I have printed above a hundred sheets of paper to insinuate the plot into the boxes." A still more curious resort was made to handbills at Drury Lane in October, 1667, in connection with the Earl of Orrery's new play, The Black Prince. On the first day the reading of a long and very tedious letter whose contents were vital to the conduct of the plot almost resulted in the damning of the piece. Obviously it had to be cut out, but as its absence left the audience in the dark as to certain matters the noble author had the missive printed and distributed on subsequent occasions in the house. Again, we learn from a letter of Mrs. Evelyn's to an Irish friend that when the Duke of Newcastle's comedy, The Heiress, was produced at Drury Lane on January 30, 1669, "printed apologies" were "scattered in the assembly by Briden's (query Dryden's) order, either for himself who had some hand in it, or for the author most; I think both had right to them."

Apparently no one in England thought of giving attractiveness to daybills by printing them on colored paper until a French troupe, in adventuring upon London early in 1672, startled the town out of its propriety by sticking up bills much bigger than the regulation size and of a glaring crimson hue. In his prologue for the revival of Arviragus and Philicia at Lincoln's Inn Fields Dryden alludes to this innovation:

A brisk French troop is grown your dear delight;
Who with broad bloody bills call you each day
To laugh and break your buttons at the play.

If there be any truth in J. Payne Collier's contention that the author's name was sometimes given on the daybill in Shakespeare's later day, the custom must have fallen into desuetude long before the Restoration. When The Double Dealer was revived on March 4, 1699, it was announced on the daybill as "written by Mr. Congreve; with several expressions omitted." These omissions were made in deference to the recent crusade of Jeremy Collier against the profanity and indecency of the stage. Dryden, in a letter to Mrs. Steward, refers to this singular announcement, and states that never before in England had an author's name been printed on the bill.

Seeing that the much quoted Drury Lane bill of 1663 must now perforce be repudiated as a forgery, what, it may well be asked, is the oldest daybill in existence? Fourteen years ago, when that erudite historian, the late Robert W. Lowe, published his monograph on "Thomas Betterton," he could cite nothing more remote than the following mutilated daybill, the date of which he showed to be February 27, 1700:

W. R.
At the desire of several Persons of Quality.
at the
NEW THEATRE
in Little Lincoln's-Inn Fields,
This present TUESDAY, being the 27th of February,
will be presented a tragedy call'd
THE MOURNING BRIDE.
.....h Entry perform'd by
.....e Boy.
Vivat Rex.

As Mr. Lowe made no attempt to fill in the missing portions, it may be pointed out here that the two imperfect lines should read: "Moorish Entry perform'd by the little Boy."

Through constant delving into the musty archives of the past it has been my good fortune to unearth a daybill which must be at least some eight years older than the one just given. It is the property of Sir Edmund Verney, Bart., of Claydon House, County Bucks, and has apparently been for long in the possession of that distinguished family. A tiny sheet, only six inches by three, it bears the following announcement:

At the Theatre Royal in Drury Lane this present Wednesday, being the last day of November, will be presented
A play called
THE INDIAN EMPEROR
or
THE CONQUEST OF MEXICO BY THE SPANIARDS.
No money to be return'd after the Curtain is drawn.
By their Majesties servants.
Vivant Rex et Regina.

Some little difficulty is experienced in arriving at an approximate date for this daybill owing principally to the fact that The Indian Emperor enjoyed much vogue and was a long-lived play. But the absence of the cast shows that the bill was not an eighteenth century one, and as Dryden's play was first produced in 1665, it must have been between that year and 1694 that the bill was issued. Starting from 1665 one finds by means of a perpetual calendar that the only years within that period on which the 30th of November fell upon a Wednesday were 1670, 1681, 1687 and 1692. My reason for placing the boundary at 1694, and not 1700, is that the loyal flourish at the end of the bill shows a King and Queen were upon the throne at the time, and Queen Mary died on December 28, 1694. Of the four available dates the earlier two (one might almost say the first three) are rendered inadmissible by the fact that the King's playhouse was not known as the Theatre Royal in Drury Lane until a later period. Not to labor the point too minutely, my own impression is that the bill was issued during the reign of William and Mary, and I therefore have no hesitation in dating it "November 30, 1692."

To avoid confusing the issue this inquiry has been purposely limited to the English stage, and it must not be taken that the Indian Emperor bill is by any means the oldest extant. In France, where theatrical relics are more religiously guarded, several antique daybills of a period considerably more remote are still preserved. The curious in these matters will find one of two of these reproduced in M. Pongin's interesting and valuable treatise on "Le Theatre à L'Exposition Universelle de 1889," published at Paris in 1890.

One important and long forgotten fact in the history of the English daybill has just come to light. Following upon Jeremy Colliers' attack upon the stage in his "Short View" (1698) there was much harassing of the players, and Bumbledom sought to pay back old scores by making itself particularly offensive. In June, 1700, an order was issued by the Lord Mayor and Aldermen of the city of London forbidding playbills to be affixed in any part of the city or the liberties thereof. This prohibition held good for several years, and doubtless led to a more frequent resort to newspaper advertising than had hitherto been made. It seems not unlikely, moreover, that it had something to do with the introduction of the theatre programme presenting the cast of the performance, the exact date of whose origin remains obscure.

W. J. LAWRENCE.

BOOKS AND MAGAZINES.

DRAMATISTS OF TO-DAY. By Edward Everett Hale, Jr. Henry Holt and Company, New York.

Though one may not always agree with Mr. Hale's opinions, yet one always finds that he has something interesting to say, and that he says it well. His latest book, informal and incomplete as he acknowledges in his preface, is entertaining and generally instructive without being pedantic. He has dealt with his subject chiefly from the standpoint of literature, though not forgetting that the telling of a story in dramatic form is only a part of the dramatist's art. He deals with Rostand, Hauptmann, Sudermann, Pinero, Shaw, Stephen Phillips and Maeterlinck, with a word by the way on Ibsen, which latter writer he believes belongs, so far as America is concerned, either to the past or the future. Prominent plays of each dramatist are discussed, sometimes deeply, and an attempt has been made to give to each his relative position. An appendix is supplied, to give the dates of the first performance or publication of the plays, and the copious index at the end is a valuable addition to a book which may be recommended to general readers as well as to students.

COMPANIES CLOSING.

James Kyrle MacCurdy closed his tour in The Old Clothes Man at Milwaukee, May 7. Mr. MacCurdy will continue in the same play next season.

Joseph Shipman's production of Twelfth Night, with Charlotte Burnett as Viola, will close their tour at Pontiac, Mich., after a very successful season of thirty-seven weeks.

May Stewart and Lemuel B. C. Josephs closed their tour May 18. Miss Stewart, Mr. Josephs and the entire company went to Dallas, Texas, to begin rehearsals for J. E. Lehmann's open air production of As You Like It. The tour will open in Dallas June 12. Mr. Josephs will stage the production.

PLAYS COPYRIGHTED.

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ACCORDING TO HOYLE. By Addison Burkhardt and Frank X. Finnigan.

THE ALTAR; one-act play. By Chauncey Rakestraw.

BOETIUS; dramatische werke. By Ernest Henrici.

BY HIS ROYAL COMMAND. By Ed Meyer.

CINDERELLA AND THE PRINCE; a musical comedy. By R. A. Barnet.

THE CRYSTAL BALL; a fairyland entertainment in three acts. By E. Lawrence Jenkins. Copyrighted by the Hints Publishing and Supply Company.

THE GIPSY COUNTESS; play in four acts. By O. U. Bean.

THE HEART OF A ROSE; comedy in one act. By Alice M. Bradley.

HER COWBOY VISITOR. By Charles F. Harrison.

IN THE ARTIST'S STUDIO; comedy in one act. By Harold Heaton.

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A SHATTERED IDEAL; modern society drama in five acts and prologue. By M. Glass.

SIGNAL FIRE. By Charles F. Harrison.

THE SKEDADDLER; a comedy-drama in four acts. By O. U. Bean.

SLEEPY HOLLOW. By Adella René Tafft.

THE SMITHY. By Robert South.

TOWN HALL TO-NIGHT; a play in one act. By Will M. Cressy.

THE TWO LITTLE MICHUS; musical play in three acts. By A. Van Loo and G. Duval; music by André Messager; English version by Henry Hamilton; lyrics by Percy Greenbank. Copyrighted by Chappell and Company.

TRAFALGAR; a play. By Harry Douglas.

THE UTTERMOST FARTHING. By Sarah Walker Cutting.

THE YANKEE AND THE SOUTHERNER. By Richard Bachelder Lane.

AT MT. CLEMENS.

Charles W. Young writes from Mount Clemens under date of May 27: "Our popularity must be gaining, as this is the greatest month for bathing in the history of the baths here, and the cures are more wonderful than ever. The members of the profession that come here for rest and good fishing are surely getting both, and the others that are here for health are improving so rapidly at the Clementine that they have christened it the lucky spot of Mt. Clemens. The late professional arrivals are L. E. Cook, general manager of Barnum-Bailey's Greatest Show on Earth; Otis Turner, of the In Old Kentucky company; Mr. and Mrs. Fred Hylands and Mr. and Mrs. Charles P. Morrison, of Fred Wright's Beauty Doctor company; Henrietta Lee, Myrle Hyland, and George L. Bordman, Minnie SaVan, of the SaVans, and Beatrice Leonard are at the St. Joseph Sanitarium, and both are rapidly improving after serious operations. A. K. Pierson is still at the Sanatorium and improving slowly. Nat M. Wills and W. C. Cameron are expected to-night."

IN BROOKLYN THEATRES.

The Lyceum Stock company at Phillips' Lyceum offer as the last attraction of a successful season the initial production of The Bounty Jumper, a powerful melodrama in four acts, telling the story of life in Vermont and Canada during the Civil War. In presenting the play Louis Phillips has exceeded in the way of costumes and mechanical effects everything produced at his playhouse this season. Each member of the company is provided with a congenial role, and Madeline Clarke's portrayal of the part assigned to her is one of the most delightful things done in Brooklyn this season. Emma Beel and William C. Holden play the stellar roles cleverly.

Dion Boucicault's The Shaughran, staged and produced under the direction of Edna May Spooner, is the play at the Bijou this week. The staging is superb, and the entire company, including Edna May Spooner and Cecil Spooner, appear in the cast.

The Star Theatre offers this week an attractive burlesque and the exceptional vaudeville bill to crowded houses.

The Three Guardsmen, that tale of love, intrigue and rapiers, is successfully presented by Corse Payton at the Lee Avenue Theatre this week. The company is headed by Mr. Payton and includes Kila Reed Payton, whose portrayal of Camille last week is still remembered by many Brooklynites.

VINCENT KIRK.

VAUDEVILLE.

That winsome Scotch lassie, Louise Gunning, in her songs scored a most artistic hit last week at the Orpheum. Clayton White and Marie Stuart in Paris, as usual, were one great laughing hit. Chevalier De Loris quite eclipsed his success at the Colonial in one of the most sensational acts ever seen at this house. Frans Ebert and company offered a new act, which will be reviewed later when in New York. Ye Colonial Septette, headed by the Rolfes, is a beautiful act and from the standpoint of art in music, costumes and scenic effects second to none. Cooper and Robinson, in some good ragtime melody. Potter and Hartwell, Gillette's dogs, and Leroy and Woodford completed the bill. This week Elsie Janis in The Little Duchess opens the Summer opera season.

At Henderson's this week are Meiani Trio, Henshaw and Francioli company, Montague Cockatoo Circus, Signorina Galbani and Venetian Trio, Gregory and Wood, Curtis and May, Dancing Rubes, Almont and Dumont, Millt and Maud Wood, Les Elgonas, Antoinette Harmon, Lydia Hall, Amy Butler, Minnie Harrison, and Harper, Desmond and Bailey.

The Boer War at Brighton opened 26 and proved a big success. Creation at Dreamland, managed by Edgar Girard, of the Orpheum, opens 27. Dreamland and Luna Park are both in full swing. Henderson's Music Hall did a record business each Sunday it has been open and the outlook is far better than ever.

GEORGE TERWILLIGER.

MUSIC NOTES.

At the concerts by Walter Damrosch and the New York Symphony Orchestra each evening on the roof of the New York Theatre some interesting programmes are rendered. The solos by M. Barrere, flutist; Adolphe Dubois, trumpeter, and Mr. Manoss, violinist, have been well received.

Edward O'Mahony, basso, gave a concert in Assembly Hall May 23. His assistants were Mrs. Kavanagh soprano; Mrs. Katherine O'Neil, contralto; Adolph Silbernagel, tenor; Florence Austin, violinist; Gertrude Robinson, harpist; Grace Upington, pianist, and F. W. Riesberg, accompanist.

Hans Barth, a boy pianist, was heard in recital in Knabe Hall May 24. A fair sized audience attended.

Herr Conried is in Europe engaging singers for the coming opera season. He will visit Russia before his return.

Love's Lochsmith and Billee Taylor will be presented by the pupils of the Ogden Crane School of Opera in Carnegie Lyceum June 3.

THE ELKS.

Lodge B. P. O. E., No. 69, of New Castle, Pa., gave their first minstrel show in Opera House, May 22, 23. The following was the programme: Interlocutor, Clarence Weir; Bones, John Horner, M. J. Flanagan, Wilt Garvin, and Louis Genkinger; Trombos, L. C. McLaughlin, W. A. Cubbison, J. P. Daly, and Mike Graham; Soloists, Sam West, Llewellyn Jones, T. Richards, Wilt Harvard, John Prumber, J. P. Harris, and Wilt Harris; Chorus, Dave Battimore, J. C. Hart, Jake Cosel, George Jones, John Lipinit, E. R. Henry, W. H. Hill, Sam Harris, Will Woodworth, S. A. Winternitz, C. D. Wheelock, Mort Wagner, Bob Cunningham, Scott Rankin, T. W. Savage, Curt Hurrah, Norman Hunter, L. C. Hughes, E. F. Leslie, and C. W. Pearce. The second edition was opened with the Harris Brothers' song and dance team, Dewey Park Picnic: John Horner, Jim De Lilles; Clair McLaughlin, Snow Flake Cy; Norris Mitchell, Rube Simcoe; D. Battimore, Rastus Morrow; W. A. Cubbison, Liz Liverlipp; C. Weil, Shoeless Dinah; Herb Newall, Hungry Sue; Mike Graham, Corinda Slewfoot. The entertainment was excellent and played two nights to S. R. O.

Hon. W. J. O'Brien, Iowa Falls, Iowa, Exalted Ruler of the Elks, has been visiting the Elks of Iowa and Minnesota while en route to his home in Baltimore from Honolulu. Elks from every lodge in Minnesota go to Duluth June 8, to attend the first State Association meeting of that State.

SAID TO THE MIRROR.

PHIL A. KILFOIL: "I wish you would deny the statement made from Manch Chunk, Pa., in last week's MIRROR to the effect that the Metropolitan Juvenile Opera company was attached in that city. This statement is entirely unfounded. On account of the cancellation of the city booked to follow Manch Chunk we laid over in Manch Chunk the second day, and left promptly on time for Shamokin on Wednesday as scheduled and were in there on time. There was no attachment and no trouble."

Born.

DANFORTH.—To Mr. and Mrs. William Danforth (Norma Kopp), a daughter, on Wednesday, May 24, at Syracuse, N. Y.

HYAMS.—A daughter to Mr. and Mrs. John Hyams (Leila McIntyre), in New York city.

Married.

HARDESTY—SELLS.—At New York city, T. M. Hardesty to Florence Sells, daughter of the late Peter Sells, on May 15.

MENDELSOHN—MARKS.—At New York city, April 23, William Mendelsohn and Rosie Marks.

SCHELL—DE MAR.—On May 14 in St. Patrick's Cathedral, in New York, Ernest Schell and Estelle de Mar.

STANTON—CAPWELL.—At Sheboygan, Wis., on May 20, W. Layton Stanton and May Capwell.

Died

BRODERICK.—George R. Broderick, at Aurora, Ill., on May 11, of pneumonia.

COLTMAN.—Mrs. Elizabeth Coltman, at Tidioute, Pa., on May 20.

DEAL.—Mrs. Amy Deal, wife of Wilson Deal and mother of Ida Hamilton, in New York city, May 22.

DOES.—Edwin P. Does, at Boston, on May 14.

DOREMUS.—Mrs. R. Ogden Doremus, at New York city, on May 21, aged 75 years.

FLORENCE.—Mrs. Nell Florence (Leslie Lyman), in New York city, of pneumonia.

HACHMANN.—Carl Hachmann, at Hamburg, Germany, on May 23, aged 57 years.

HOFELE.—Ferdinand W. Hofele, at New York city, on May 23.

LA SHELLE.—Kirke La Shelle, at Bellport, L. I., on May 16, of phlebitis, aged 41 years.

ROSATI.—Madame Caroline Rosati, at the Gulf of San Juan, on May 18, aged 82 years.

SCHOENCHEN.—Amalie Schoenchen, at Munich, Bavaria, on May 23, aged 71 years.

WEBBER.—Mrs. Elizabeth Webber, mother of Frederick Webber, in Cleveland, O., on May 23.

WEBSTER.—Mary A. Webster, mother of Harry McRae Webster, on May 22.

SHOP TALK.

The Tragedian Tells of a Gentleman He Met—An Episode of Florida.

"Speaking of types," continued the tragedian, "I recall a short story by that past master of fiction, Hugo. It has been at least a quarter of a century since I read it, yet so vital was it in those incomparable descriptive qualities which make the name of the great Frenchman unique in literature, that it is vivid in memory to-day. It was called "Three Strong Men." The types of strength were physical, moral and intellectual. The first, or physical, was typified by a peasant, a combination of Apollo and Hercules, yet entirely innocent of any knowledge of his strength. In crossing a field, he sees a furious bull rushing upon a child with a bit of gaudy color in her gown. He faces the savage monster, seizes him by the horns, and, with a superhuman strength, throws him to the earth with a broken neck. The author of "Quo Vadis" had probably read this story.

"The second type was the intellectual giant. The statesman, combining, as I recall it, the cunning of a Richelieu, the subtlety of Machiavelli, the stolidity of a Bismarck, the wisdom of Plato and the lofty patriotism of a Washington. The prerogatives of kings, the dominating power of unconquered generals, the insinuating sway of love, all melted into nothingness in the presence of this intellectual force.

"The third man typified moral strength."

The tall man evinced added interest and the fat comedian said "touch me not so near."

The unconscious hero of this element in the story was a young priest. The temptations to which he was subjected were vivified by the great writer's best skill. They were the temptations of wealth, worldly greatness, and last and most severe, the temptations of female loveliness. Yet all fell harmless from him, as drops of dew from a coat of mail. His superb moral strength felt no moment of weakness, no instant of hesitation."

"There are others," said the fat comedian, with much dignity. The tragedian continued:

"I scarcely know what has suggested the analogy, but three types of men, often under discussion, always present themselves to me when I recall the great Frenchman's short story: They are: A genius, a Bohemian, a gentleman."

"Do you regard the combination as an impossible one?" asked the tall man.

"No, not impossible, but obviously improbable. I say obviously, for the reason that opinions differ so widely among observing people as to what constitutes each or any of the three. But the species being now duly before us, we may proceed to their vivisection and vivification, with this premise: 'There is nothing new under the sun.'—*Vide Solomon.* 'All knowledge is but remembrance.'—*vide Plato.* Let us run the gamut from Socrates to Nordau and Dr. Hirsch. From Homer to Longfellow. From the Bacchanalian revels to the twentieth century rathskeller. From Chesterfield to George, the Count Johannes. From the dreams of Dante to the delirium of Poe. Let us read and remember, and persuade ourselves that we are thinking. I am going to talk to-day about a gentleman. The conception is not my own of course. For any and all excellencies you may find in my discourse, give full credit to A. P. Russell. For whatever is illogical and unconvincing, I take the credit and the blame."

"It has always appeared to me," said the fat comedian, "that the simplest way to determine as to whether a man is a gentleman, is to take his word for it. It saves time, and, frequently, unpleasantness. For instance, if a big man with sandy hair, and a big jet black moustache, and a cluster diamond pin, and a Prince Albert coat, and a number six and a quarter derby hat, and a number eleven and a half hand and foot, and a big cigar in the corner of his mouth, pointing toward his left eye, should lean nonchalantly on the corner of the bar, and, passing the forefinger of his left hand on parallel lines under my nose, should say, 'Young feller, I'm a gentleman, and don't yer fergit it,' do you suppose I'd argue with him about it? Not on your life! I would simply say, 'My friend, any one could see that. Have this one with me.'"

"From your premise your conclusions are irresistible," said the tragedian. "A gentleman being under consideration to-day, at our next dinner I shall ask my tall friend to descant upon genius, and our fat friend at a subsequent report shall enlighten us as to what, in his judgment, constitutes a Bohemian. At this moment I forget the name of that Dickens' character, who was a porter in extensive wine vaults. He was a total abstainer, but was always comfortably mellow through the process of absorption. A wholesome, healthy nature is much the same. Open and receptive to every good suggestion and influence. Everything is an object lesson. Intelligence is in the air. He cannot breathe without absorbing it.

"A good brain, co-operating with a good heart, with opportunities and facilities at every turn, must develop good character. Some years since, while playing a professional engagement of two nights at St. Augustine, Fla., I met a good representative specimen of high manhood. I meet them constantly, but this particular man and incident have ever lingered most delightfully in my memory. He was of my own age, or probably some few years my junior. I had gone for an afternoon's visit to the old Spanish fort and a stroll on the sea wall. At an abrupt angle in the wall, just below the confines of the fort, there is a cosy seat, delightfully shaded. I remembered it from a previous visit. The view from this particular point is superb. I found the seat occupied by a gentleman, who rose and lifted his hat, seeing possibly some expression of disappointment passing momentarily over my face. His smile was winning. I declined the seat with a gesture. 'It's quite wide enough for two,' he said pleasantly, motioning me to the seat beside him. His manner and atmosphere of good breeding were convincing. I took the proffered seat. I am always interested in salt beaches at low tide, particularly in the semi-tropics. Something was said of the bay or of a passing sail or of the tide. Just a few commonplaces, but enough for me to note his interest and intelligent comprehension of the beauties of the place and scene.

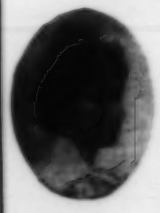
"'I have been looking at that fleet of traders and fishermen in the offing,' he said pleasantly, 'and wondering whether they are beating the same tacks and courses that were covered by Sir Walter Raleigh in bringing his broadsides to bear on this wonderful old pile of concrete,' indicating the fort. He waited just long enough to decide, evidently, that I preferred to listen rather than talk. His observations upon the indestructible quality of the natural concrete showed him familiar with the theories and conclusions of geology. His reference to a sea-urchin disclosed the qualifications of the naturalist. He called particular attention to a long serpentine line of kelp and in a few sentences gave me more information about that wonderful weed of the sea than I had acquired at school or from subsequent investigations. How it grows in lower latitudes on every rock from low water mark to a great depth, both on the outer coast and within the channels; how every rock near the surface is buoyed by this floating weed, thus affording good service to vessels navigating near the stormy land and saving many from wreck. Three hundred and sixty feet, he said, is the greatest length it has been known to attain. He compared the great aquatic forests of the southern hemispheres with the terrestrial ones in the intertropical regions, and said that if in any country a forest was destroyed, he believed not nearly so many species of animals would perish as in the former from the destruction of the kelp. Amidst the leaves of this plant numerous species of fish live, which nowhere else could find food or shelter; with their destruction the many cormorants and other fishing birds, the otters, seals and porpoises would soon perish also, and the Fuegian savage, the miserable lord of that miserable land, would redouble his cannibal feast. From consideration of this remarkable sea plant he passed easily and naturally, in contrast, to the ship of the desert. Alive or dead, his information was, almost every part of the camel is serviceable to man. Her milk is plentiful and nutritious. The young and tender flesh has the taste of veal; a valuable salt is extracted from the urine, dung supplies a fuel, and the long hair, which falls and is renewed each year, is coarsely manufactured into the garments and the tents of the Bedouins. It struck him, as it has other travelers, as romantic and mysterious that whatever be the nature of the ground, the sound of no footfall is ever heard. You see an immense animal approaching you as noiselessly as a cloud. The Arabs, he said, could subsist for three weeks on the blood of their camels, who could lose so much without exhaustion. Noticing in my buttonhole the bronze button of the Grand Army of the Republic, he said it was his misfortune to have been just a few years too young to serve during the Civil War, but that his father and an elder brother had both fallen at Malvern Hill. His father was colonel of a Georgia regiment and his brother had commanded a company in his father's regiment. A few commonplaces on my part led him to a discussion of the causes leading up to the great conflict. His remarks revealed the student of history, absolutely without partiality. He recognized the faults and the virtues of both parties to the struggle. The inherent right in each and the baneful influence of the professional politicians on both sides. He pronounced Lincoln the greatest figure in American history, and regarded Lee and Grant as the greatest soldiers since Cæsar and Hannibal. He agreed with Seward that it was an inevitable conflict, and the result for the best interests of humanity. He was too good an American to be provincial or sectional.

"A trifling incident caused me to end an unimportant remark with a quotation from Shakespeare. This revealed my companion in the light of a student and admirer of the Bard. He discussed Lear's madness, Othello's jealousy, and Hamlet's alleged insanity. In all he revealed exhaustive and intelligent research. He discussed contemporaneous plays and players most delightfully, and always with dignity. The charm of rare intelligence and perfect sincerity lent interest to all he said. He touched upon the race problem in the Southern States, without bitterness or sectional bias. He discussed the subject from the viewpoint of the student of sociology. He passed in the same easy, intelligent way to the populations of the East; to the noticeable and probable effects of commerce and Western ideas upon China and Japan; to the opening of Africa, the wonderful discoveries there and their probable influence upon European trade and emigration. Thence to the adaptations of governments to the new growth of nations. How all religions were perceptibly changing in like manner. There was infinite charm in his acute and comprehensive view; his easy passage from one remote part of the world to another. This many-sided cosmopolitan talked of finance, but not of the machinery of the banker's office; of commerce, but not of lines of steamships or railways; of government, but not of office-holders or of office-holding; of polity, not politics; or religion, not churches. I could not have guessed at the end of his conversation in what part of the world he lived; with what political party, if any, he acted; in what occupation he had made his money, or with what denomination, if any, he worshiped. He had asked no questions, nor anticipated any. In all that he had said his manner had been characterized by simplicity and candor. Nothing to suggest superiority, dogmatism or vanity; no scintilla of egotism.

"He had talked and I had listened. Something in his manner said, It happens so; next time you will talk and I will listen. Recognizing two ladies approaching the fort, he excused himself, lifted his hat, and with a pleasant smile hastened to join them. As I was conducted to my seat at dinner that evening I passed the table where my casual acquaintance was seated with the two ladies he had joined upon leaving me. All were in dinner dress. One of the ladies was a beautiful woman of thirty-eight or forty, the other a lovely girl of probably twenty. He inclined his head as I passed, with a smile of recognition. Ten minutes later a glass of wine was brought to me, with the name and compliments of my companion of the afternoon. I returned my own name, with the usual acknowledgments. An hour after dinner, on the veranda, he approached me with the manner of an old friend, and calling me by name said he would like to present his wife and daughter. All had changed their toilets, and were apparently dressed for a walk or a drive. With the two delightful companions I walked up and down the plazza for probably ten minutes, when my acquaintance (whom I seemed to have known for ages in another state of being) made his appearance again, regretting the necessity that compelled them to take leave, as their train left in thirty minutes for the Indian River. I have never seen him since. But the good influence of contact, ever so brief, with such a personality never leaves us. The impress of refinement and good breeding are unmistakable and lasting. They are object lessons that outweigh whole volumes of precepts. It is so easy for an intelligent man to be a gentleman. The wonder is the many who so rarely try."

MILTON NOBLES.

AMONG THE DRAMATISTS.



Martha Morton sailed May 25 for Europe on the *Deutschland* and will return in September to personally direct the rehearsals of her new comedy with music entitled A Four Leaf Clover, in which Edna Aug is to be starred by Aubrey Mittenthal.

Barney Gerard has just delivered to E. D. Miner for production next season a new two-act American musical comedy entitled A Yankee Doodle Girl. Mr. Gerard has also finished for Andy Lewis an original comedy creation in one act entitled The Queen of Bavaria, introducing Mr. Lewis' own character conception, the cocaine fiend. Mr. Gerard and Mr. Lewis have written in collaboration two songs, both of which will shortly be introduced to the public. Mr. Gerard is now at work on several burlesque commissions for next season. The prospects are bright for a successful season for him.

The Maid and the Millionaire is the title of the new play which George M. Cohan has just completed for Fay Templeton, who will star in it next season under the direction of Klaw and Erlanger. Mr. Cohan has composed all the music for the production, and has written the play inside of two months, in addition to which he has appeared nightly in Little Johnny Jones, and has found time to play baseball with his own nine three days a week.

The first presentation of George Bernard Shaw's Man and Superman, as adapted by the author for stage production by the elimination of the whole third act, made a success at the Court Theatre, London, May 23. The critics praised it liberally as the best acting play of Mr. Shaw's yet seen.

Lillian Mortimer has completed a four-act comedy-drama for Joe W. Spears, who will star Mazie Trumbull in the same next season.

Theodore Kremer will spend his Summer vacation in Europe, sailing on the *Kronprinz Wilhelm* to-day (Tuesday). In Berlin he will assist in the German production of Clyde Fitch's play, The Woman in the Case.

John Saunders, of the York State Folks company, and N. Harris Ware, musical director of Girls Will Be Girls company, have written the book and music of The Parvenus, a musical comedy in two acts that they are bringing to the attention of managers.

THE STOCK COMPANIES.

Notes of Activity of Various Organizations in Many Cities.

Praise was bestowed upon Elizabeth Woodson by the San Francisco press for her recent performance of Vi Thompson, the girl from Montana, in The Stubbornness of Geraldine at the Alcazar Theatre.

This is the roster of the Una Clayton company: Una Clayton, Mary Condon, Blanche Barr, Mai Wells, Francis Morey, Mortimer Martini, Albert Earl, Irving Walton, George Lund, Frank Carrol, Edwin Morris, Raymond Keyes, Tommy Norton, George Graff. Francis Morey, manager; Edwin A. Morris, business-manager; Mortimer Martini, stage director; Albert Earl, stage-manager; Tommy Norton, stage carpenter; George Graff, property man; Raymond Keyes, electrician. The company opened its annual stock engagement in Montreal, at the Theatre Royal, May 22, with a scenic production of Joseph Arthur's Blue Jeans. This will be Miss Clayton's third Summer in Montreal.

A Summer stock company will occupy Teller's Broadway Theatre, Brooklyn, commencing May 29, under the management of Charles Reicher. In the organization are Catherine Countiss, Sidney Toler, Donald McLaren, Charles Harburg, E. W. Morrison, Frank McCormack, Lawrence Edinger, Hugh Cameron, Jane Tyrrell, Alice Leigh, Helen Barry, Rose Maston, and others.

Charles T. Hanford commences a Summer season of six weeks or longer at the Coliseum in Cleveland, Ohio, May 29, with his Shakespearean repertoire. In the organization are Marie Drofnah, Frank Hennig, Edward D'Oize, Mr. and Mrs. Ferd Hight, Harry McRade and wife, Alex MacKenzie, John M. Kline, Dumont Murray, and Anna Murray. Taming of the Shrew will be the opening play.

Sam D. Merrill, Ethel Fuller, and William Fitzsimmons have been engaged to support Melbourne MacDowell for a stock season in his Sardou productions at the King Theatre in Omaha.

Winifred Carter, for three seasons in A Chinese Honeymoon company as Yen Yen, is engaged for leading soubrette with the Whalom Opera company at Fitchburg, Mass., for the Summer season.

William Courtenay has left the cast of Trilby to go to Albany in a stock company.

Gerard Griffin will sail on Saturday, June 3, on the steamship *Zeeland* for Vienna, Munich, Salzberg, Buda-Pest, and the Tyrol, returning about Aug. 1. This will constitute Mr. Griffin's eleventh transatlantic trip.

Teresa A. Dale is resting at her home in Buffalo before commencing a short stock season as leading woman for Mildred Holland.

Ben S. Mears, just arrived from Chicago, reports a very enjoyable and successful engagement with Robert B. Mantell, with whom he was playing responsible parts. Mr. Mears will rest in New York until June 22, when he reports for rehearsals as leading man with a prominent stock company.

Such has been the demand for seats at the American Theatre for Bertha Kalich's successful performance of Sardou's Fedora, that George Fawcett decided to continue her engagement with this play for this week. Mr. Fawcett will continue to direct Madame Kalich's affairs, and she will remain under his management. He is formulating plans for next season, when she will, in all probability, be seen early in the Fall at some Broadway theatre. She will appear in a repertoire of plays, some of which are new to the English stage, and also in some of the classics.

Henry Alexander has been re-engaged for the Summer at the Bowdoin Square Theatre, Boston, and is now in his thirty-eighth week with that company.

The Baker Theatre Summer Stock company opened its Summer season at Rochester on Saturday, May 27. The productions will be strictly melodramas throughout the season, and three matinees weekly will be given. Popular prices will prevail. The company engaged includes Lee Willard, leading man; Louise Vale, leading woman, from the Bellows Stock company; Maurice Wilkinson, from the Margaret Anglin company, for heavies; George C. Robinson, character comedian; Virginia Zollman, second woman, from the Pittsburgh Stock; J. Hooker Wright, from the American Stock, Chicago; J. W. Hartman, of the Harry Beresford company; George J. Morgan, juvenile; Louis Ancker, light comedian and stage-manager; Jack Sharkey, from the Murray Hill Stock company, and Pearl Ford as ingenue. The productions will be under the direction of Travers Vale. The opening play is the Southern romance, Old Plantation, a story of "after the war."

At the opening of the Proctor Stock company in Albany, May 22, Allison Skipworth and Florence Auer (a native of Albany) received numerous handsome floral tributes. William Cortenay made a clever speech in response to many curtain-calls given him on the opening night of his stock in Albany, N. Y., in A Fool and His Money. Frank Kingdon, now with the Sothern-Marlowe company, will join the company in June.

The Ferris Stock company opened May 14 at Boyd's Theatre, Omaha, for the Summer in Graustark, breaking the record of this house. People were turned away at both performances, Marie Pavey, the principal attraction, being a most popular stock star. Hattie Carmontelle and William Dowlan were also well received. The members of this company are Marie Pavey, William Dowlan, Hattie Carmontelle, Claudia Lucas, Alma Rutherford, Rose Curry, Harry McKee, Lawrence Barbour, Ernest Bostwick, Harry Bebe, Joseph Todd, and Charley Hart.

Engagements made by the Al Fresco Players for the Summer production of As You Like It in the open air at Dallas, Texas, are: May Stewart for Rosalind, Archibald Hotchkiss for Orlando, Joseph Lehmann for Touchstone, Ralph Marthy for Silvius, William F. Pharr for the Duke, Lemuel B. C. Josephs for Jacques and stage director, and Jane Sylvester for wardrobe mistress.

The stock star system will be used at some of the Proctor houses this Summer. At the Fifty-eighth Street Theatre Jacob Adler is appearing this week, supported by the resident company, and next week Elita Proctor Otis will be seen as Nancy Sykes in Oliver Twist. At the Fifth Avenue this week Etienne Girardot is being starred in his original character in Charley's Aunt, and in the near future Edna Wallace Hopper will head the company in some play with which she has been identified in the past. Other notable engagements are under consideration by the management.

The souvenir photograph matinees will be continued at Proctor's 125th Street Theatre this week. On Tuesday Mary Ryan's picture and on Thursday that of James E. Wilson will be distributed.

Virginia Zollman has been engaged by Travers Vale for heavies at the Baker Theatre in Rochester, N. Y., for the Summer stock.

Rosalie De Vaux finished her engagement with the stock company at Scranton, Pa., on Saturday, and has returned to her home in New York.

Good old-fashioned melodrama is scheduled for the Fourteenth Street Theatre the week of June 5. The production will be made by the Goettler Stock company.

T. N. Heffron, for the leading juveniles with the Adelaide Keim Stock at the Harlem Opera House for the Summer season.

Flora Dorset, of the Howard and Dorset company, is resting at her Summer home, Clover Hill Farm, near Cincinnati. June 11 she will return to the company for a ten weeks' stock engagement at River Side Park, Sioux City, Ia.

The Grace Huntington Stock company has been such a success at Woonsocket, R. I., that their time has already been extended. The opening play was Jim the Penman, followed by Dr. Bill. They play the latest successes. The company is headed by Miss Huntington, with Harry G. Keenan as leading man, and includes Charles B. Hawkins, W. F. Kohman, Brandon Mitchell, J. Sandford, Edward Lally, Ellenore Carroll, Elaine MacGregor, Louise Everts, Annie O'Keefe and others. She has a strong Russian play under way, which will be given a production and route if a success.

Arthur Rutledge joined the Cook Stock company at Rochester, N. Y., for heavies May 9, opening as Baron Bonelli in The Eternal City.

Gerald Griffin, who finished his season with the Fifth Avenue Theatre section of the F. F. Proctor Stock company on Saturday evening, was surrounded by the members of the company after the final curtain on Friday evening, and was presented with a handsome gold-mounted fountain pen. Mr. Griffin has promised to use the pen in writing letters to THE MIRROR during his travels this Summer, which will include several places in Europe that he has not visited heretofore on his annual tours.

Julie Morton replaced Fanny McIntyre with the Fielding stock company, Park Theatre, Indianapolis.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR *will be forwarded if possible.]*

M. M.: Edmund Kean's last appearance on the stage at Covent Garden was in 1833.

A. E. K., Brooklyn: 1. B. S. Spooner died at Meriden, Conn., on Feb. 20, 1900. 2. Edna May Spooner was born in Centerville, Ia.

G. R. S., Chicago: Orrin Johnson was leading man in The Girl and the Judge when that play was first produced in New York city.

MISS L. M., New York: Brentano, or any publisher or bookseller, can give you full information concerning the book you speak of.

M. F. B.: Scenes taken from the Stock Exchange and brokers' offices are not a novelty on the stage, and similar scenes have been in use in various plays.

J. N. L.: Junius Brutus Booth made his first appearance in New York city at the Park Theatre as Richard III. He died on the steamer *J. W. Chenoweth*, on her passage from New Orleans to Cincinnati, O., Nov. 30, 1852.

C. O. D.: 1. Carl Rosa was born in Hamburg, Germany, on March 22, 1843. He was the husband of Madame Parepa, the singer. 2. John Baldwin Buckstone was born near London in 1802.

T. W. A.: 1. The Grand Opera House, Paris, was opened in 1875. 2. Sir Henry Irving was born in 1838. 3. Mrs. Kendal made her debut as a child at the Marylebone Theatre, London, in 1854.

C. L. M.: Charlotte Cushman was the greatest woman Romeo that the stage has ever known, and perhaps the only one entitled to place in the same rank with the better male impersonations of the role.

J. J., New York: 1. The American Theatre, San Francisco, burned down in 1868. 2. The foundation stone of Booth's Theatre, New York, was laid in 1868. 3. P. T. Barnum died in 1891, at Bridgeport, Conn.

G. S. F.: 1. Our American Cousin was acted for the first time on any stage at Laura Keene's Theatre, New York, on Oct. 18, 1858. 2. The play, A Woman's Silence, was written by Victorien Sardou and adapted by Abby Sage Richardson.

P. L. D.: George Frederick Cooke was the first male star that ever played in this country. He was brought over by T. A. Cooper at a salary of twenty-five guineas a week for ten months, and twenty-five cents a mile for traveling expenses, besides his passage from England. He died in New York city Sept. 26, 1812.

J. H. M.: 1. Robert Mantell played Monbars for the first time in New York at the Fifth Avenue Theatre on March 13, 1888. 2. Virginia Dreher retired from the stage in April, 1888, her last appearances being made as a member of Augustin Daly's company.

CONSTANT READER: 1. Sol Smith Russell was born in Brunswick, Mo., June 15, 1844. He made his first stage appearance in Jacksonville, Ill., in July, 1860. 2. John E. McCollough made his debut at the Arch Street Theatre, Philadelphia, on Aug. 15, 1857, as Thomas in The Belle's Stratagem.

J. M. D.: 1. Gus Williams was born in New York city, and made his first appearance there on the variety stage in 1862. 2. Mrs. John Drew was born in England on Jan. 10, 1818. Her maiden name was Louisa Lane. She made her debut at the Liverpool Theatre as Agib in Timour, the Tartar.

A. X. M.: 1. Henry Miller was born in Islington, a suburb of London, in 1859. He made his debut in Toronto, Canada, in the part of the Earl of Shrewsbury in Amy Robsart. 2. The first American production of Sutton Vane's melodrama, The Span of Life, was at the Empire Theatre, Philadelphia, Pa., on Jan. 9, 1893.

PETER B., New York city: The actresses who have been seen in the role of Lady Teazle in New York are: Mrs. Morris, whom Washington saw in the part at the John Street Theatre in 1792; Miss Holman played it May 9 at the Park, in 1814; Mrs. Mary Barnes, the same house in 1816; Lydia Kelly chose it for her American debut, Sept. 17, 1825, as did Mrs. Sharpe (Miss Leesugg), Nov. 15, 1826; Clara Fisher played it Sept. 23, 1830; Miss Courtney (afterward Mrs. H. J. Conway) chose it for her American debut, June 30, 1832; Fanny Kemble, Sept. 21, 1832; Charlotte Cushman, June 13, 1838; Mrs. John Drew at J. K. Murdock's farewell of the Philadelphia stage at the Academy of Music, May 22, 1889; Mrs. Brougham (Emma Williams), at her debut, Oct. 4, 1842; Mrs. Shaw, Dec. 7, 1848; Madame Ponisi, at the Castle Garden, Aug. 12, 1851; Lizzie Weston, Aug. 9, 1853; Madame Celeste, June 27, 1827, at the Bowery; Julia Bennett Barrow, Jan. 7, 1862, at Niblo's Garden; Mrs. J. Russell, at Burton's Chambers Street, Sept. 2, 1850; L. Weston, Oct. 4, 1833; Rose Telbin, at the Old Broadway's opening, Sept. 27, 1847; Mrs. Wallack, Feb. 2, 1846; Fanny Davenport, May 10, 1887, in a benefit to C. W. Couldock, having played it at Wallack's in 1877, the Fifth Avenue in 1872, Grand Opera House, 1883, and Booth's, 1877; Louisa Howard, Aug. 22, 1854; Laura Keene, at her benefit at Tompkins' Hall, June 21, 1856, and regularly at her theatre in 1858; Sallie St. Clair, 1857; Lizzie W. Davenport, at Charles Matthews' benefit, Dec. 22, 1857; Mrs. Catherine Sinclair Forrest, Feb. 2, 1832; Laura Keene, Oct. 4, 1852; Mrs. Hoey, at Wallack's Lyceum, Nov. 29, 1858, and frequently afterward at Wallack's, etc.; Jane Coombs, at George Jordan's benefit, Sept. 9, 1860, and afterward when leading lady at Wallack's and the Lyceum; Madeleine Henriques, at her reappearance for a benefit at the Academy of Music, May 19, 1874, having played it in 1869 and 1870 at Wallack's; Julia Deane Hayne, Nov. 20, 1858; Mrs. F. B. Conway, Dec. 8, 1864; Rose Coghlan, Oct. 12, 1877, at a testimonial, and regularly at Wallack's in 1878, 1882 and 1888; Lucy Rushton opened her theatre with this part Dec. 23, 1866; Mrs. Sheridan Shook, Dec. 18, 1876; Ada Rehan, at Daly's, Jan. 20, 1891, and frequently afterward; Kathryn Kidder, Sept. 26, 1899, at the Grand Opera House; Clara Jennings, at Union Square, Dec. 25, 1873; Sara Jewett, at her benefit, May 7, 1878; Annie Robe, at Wallack's, Dec. 27, 1887; Georgia Cayvan, at an Actors' Fund benefit Dec. 7, 1889, as did Hilda Spong, March 1, 1901; Marie Wainwright, at Harlem Opera House, Nov. 14, 1894. Mrs. Abington originated the part the first time it was played on any stage, May 8, 1777, at the Drury Lane Theatre, London.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Genaro and Bailey company, Mr. and Mrs. Mark Murphy, Henry Frey and Dave Ferguson, Mitchell and Marron, Raymond Teal, Nello, the juggler, Three Delmots, Ivy, Dellmar and Ivy, Kitty Hart, Barry and Wolford, Charles and Ada Kaimo, Max Ritter, vitagraph.

Keith's Union Square.

Edwin Stevens, Reno and Richards, Julian Eltinge, Mr. and Mrs. Frederick Voelker, Mr. and Mrs. Jimmy Barry, Terley, Belle Gordon, Paul Barnes, John Healy, Alice Davenport and company in a new sketch called Now, Horace Vinton and Edna Clayton, Alexis and Schall, biograph.

Proctor's Fifty-eighth Street.

Jacob Adler, in The Merchant of Venice, supported by the Proctor Stock company, including James Durkin and Grace Reals. The motion pictures are also shown.

Proctor's 125th Street.

In the Palace of the King, with William J. Kelley, Beatrice Morgan, James E. Wilson, Mary Ryan, Sol Aiken, Robert L. Hill, Scott Cooper, and Mathilde Deshon in the leading roles. Olio: Madame Emmy's pets, Twin Nices, motion pictures.

Proctor's Fifth Avenue.

Charley's Aunt, with Etienne Girardot in his original part, supported by Henry Woodruff, Charles Abbe, Katherine Grey, Wallace Erskine, Harold Hartsell, H. Dudley Hawley, Helen Tracy, and others. Vaudeville: Italian Opera Trio, Delberg Sisters, motion pictures.

Proctor's Twenty-third Street.

Adele Ritchie, Russell Brothers, Charles Wayne and his Incubator Babies, J. K. Murray and Clara Lane, O'Brien and Havel, Cole and Johnson, Sam Elton, Vernon, the ventriloquist, Mignani Family, Searl and Violet Allen, motion pictures.

Alhambra.

Herbert Kelcey and Effie Shannon, Herrmann the Great, Ye Colonial Musical Septette, Clayton White, Marie Stuart and company, Fred Niblo, Union Gatling Guards, Edwin Latell, vitagraph.

Colonial.

Albert Chevalier, Four Mortons, Louise Gunning, Misses Delmore, Bedini, and Arthur, Delmore and Lee, Cooper and Robinson, Transatlantic Quartette, Yalto Duo, vitagraph.

Hurtig and Seamon's.

Laura Burt in a new sketch by Edmund Day called Stop Thief! Nina Morris, Arthur Hoops and company in Brandon Hurst's playlet, A Friend's Advice; Dorothy Russell, Galetti's monkeys, Harry Le Clair, McCue and Cahill, Theo. Julian, Harry Thomson, Carson Brothers, vitagraph.

Hippodrome.

A Yankee Circus on Mars and the Raiders, with Bessie McCoy, Felix Haney, Albert Hart, and others in the cast. Olio: Powers and Barlowe's elephants, Marcelline, Colonel Gaston Bordevarry, Carre's animals, Perry Corwey, and others.

Hammerstein's Victoria.

May Yohe and Putnam Bradlee Strong, Will M. Cressy and Blanche Dayne, Hengler Sisters, Eugene Cowles, Charles F. Semon, Howard and North, Dellar Troupe, Herbert Brooks, Mills and Morris, Two Bostons, vitagraph.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—The Obersteirer Troupe of Tyrolean singers and dancers headed the bill, and were warmly encored for their diverting act. Mrs. John Fox, Jr., Willard Hutchinson and company were a special attraction, and were seen in a playlet called Advice. It is an old-fashioned farce, in which a young wife is given some advice by a girl friend concerning the management of her husband, while a chum of the husband gives him advice in reference to his wife. The complications are simple and extremely obvious. The sketch was played in a very amateurish way by Mrs. Fox, Willard Hutchinson, Irving George, and Edythe Webb. Foy and Clark made a big laughing hit with The Old Curiosity Shop, in which they introduced some new gags. George W. Day was also splendidly received, and delighted his admirers with a monologue that bristled with good points. He had some new songs, but his best hit was made with "Language as It's Spoken," which he has been doing for some time. Howard and North made a strong bid for popular favor with their talking act. Happy Days, one of the very best of the new acts shown this season. They work in a quiet, natural way that is extremely effective, and their material is entirely different from anything in use by any other team. O Hana San and company presented Japanese living pictures with much success. The act is novel, and, while not startling, is pleasing. Harper, Desmond and Bailey kept the audience on the alert with some very nimble dancing and several well-rendered songs. Walter Daniels scored with his impersonations of well-known actors. The Brothers Otto, Meehan's comedy dogs, Morton, Temple and Morton, the Musical Bells, La Belle, and the pictures rounded out the programme.

PASTOR'S.—Raymond Finlay and Lottie Burke, who presents one of the smartest and most gingery turns on the boards, were the headliners of an excellent bill that drew big houses. This clever team kept things humming while they were on the stage, and were recalled again and again. Libbie Arnold Blondell scored heavily with a good repertoire, including some of the real old songs, and was warmly applauded. John Le Clair presented his fine juggling act with great success. That clever dancing team, Eddie Hayes and Mona Wynne, were given a hearty welcome. Reed and Shaw contributed a fine acrobatic turn. Gus Adams and Charles E. Drew were seen in a new act called A Bogus Chauffeur. They were dressed in conventional automobile costumes, and the dialogue turned upon the mishaps that are liable to occur while pursuing the sport. They work quickly and well, and made a hit. Norton and Russell, as the Dago and the Monk, scored one of the solid hits of the week, their eccentric comedy being highly appreciated. Both are clever, and they understand how to amuse the average audience. Philbrooks and Reynolds, Henry and Hoon, who need new songs, the Vedmars, Whittle, the ventriloquist, the Garden Trio, Elizabeth Estelle, and the vitagraph were also on hand.

COLONIAL.—Albert Chevalier, with his inimitable coster and character songs, was the chief attraction, and created the same furore as he did at the Circle some weeks ago. The charming and dainty Hengler Sisters, May and Flora, danced themselves into the hearts of a lot of new admirers, who will henceforth look for them with eagerness. They are finished performers and know the art and science of terpsichore from their pretty finger tips down to the points of their tiny shoes. Janet Melville and Evie Stetson, bubbling over with fun, warmed up the audience to a full appreciation of their efforts. The Union Gatling Guards made plenty of noise and stirred the spectators to enthusiasm. Frank Gardner and Lottie Vincent showed their newest skit, Winning a Queen, to the Colonialites for the first time, and were cordially approved, the decided novelty of the turn making a fine impression. The legs belonging to Charles F. Semon, in their emerald green casings, won laughs by the score, aided by the brains of the man over them. Sydney Grant, a great favorite with Percy Williams' patrons, had several new "wheezes" and a new imitation or two that helped him on the high road to popularity. Lowelle and Grant did a good physical culture act, and Vernon, ventriloquised to the entire satisfaction of those present. New vitagraph views closed the bill.

PROCTOR'S TWENTY-THIRD STREET.—Jacob Adler, after drawing a series of large audiences to the American Theatre the week before last in The Merchant of Venice, stepped directly into vaudeville, presenting two scenes from the same play with great success. The vaudeville version was arranged by Edmund D. Lyons, who managed to condense the essence of the play into the space of thirty-five minutes. The scene in which Shylock agrees to lend the money led up to the trial scene, which was given in full. As Mr. Adler's performance was fully reviewed in last week's MIRROR it is only necessary to say that the Proctor patrons appreciated his work as thoroughly as did the audiences further up town, and he was given several enthusiastic curtain calls. Alberta Gallatin made an effective Portia, and displayed a keen appreciation of the value of the splendid lines of her part. Harrington Reynolds did not distinguish himself as Antonio, as his lines escaped him on more than one occasion. Oscar Briggs as Bassanio, Harry Roberts as Gratiano, Edmund D. Lyons as the Duke, and Grace Arlington as Nerissa were satisfactory. The settings, costumes, and accessories were in excellent taste. The laughing hit of the bill was scored by W. H. Murphy, Blanche Nichols and company in From Zaza to Uncle Tom. As they followed Mr. Adler it was a genuine case of "from the sublime to the ridiculous," and the skit was all the more relished on that account. Mary Norman in her latest offering, Masks and Faces, did some of the best work of her career. Kelly and Violette, Mr. Kelly with his fine voice and Miss Violette displaying the latest creations of the modiste's art, won plenty of applause, as did Walter C. Kelley with his dialect stories and court room sketch. Mr. and Mrs. Edward Esmonde presented The Soldier of Propville, and the pretty little play made a strong impression. Ila Grannon, who reminds one very slightly of Lottie Gilson, did very well, singing "Tommy," "Come Along, Little Girl," and "My Irish Indian." With a little training Miss Grannon should develop into a clever comedienne. Dan Quinlan and Kellar Mack, with a good comedy conversation; Coine's dog pantomime, the Globe of Death (special feature), and the motion pictures made up the rest of a bill that had not one dull number. Since the continuous policy was abandoned the "chaser" has become an unknown quantity at this house, and the reading of newspapers is no longer resorted to by the "regulars," who used to find greater diversion in the pages of the dailies than in watching some of the opening acts that once upon a time filled in the spaces at the lunch and supper hours. Hugo O. Marks, the accomplished leader of the orchestra, distinguished himself last week by putting on an overture called "A Trip to Coney Island," in which the very clever drummer played an active part.

PROCTOR'S FIFTH AVENUE.—Katherine Grey made her debut as leading woman with this company last week, playing the role of Jewell Esbrooke, in The Governor of Kentucky. It was an easy matter for Miss Grey with her fine voice and splendid equipment to establish herself in favor with the Proctor clientele, and it is safe to say that her engagement will help to keep up the interest of the patrons well into the Summer. Henry Woodruff was fairly good as Bingley, the young mountaineer, and Charles Abbe put a good deal of unction into the part of the Governor. Gerald Griffin, whose popularity is very great, finished his season with the company, as he will sail for Europe next week. He played Colonel Henry Clay Bingley, and added another success to his long list. Harold Hartsell as Mason Hix, H. Dudley Hawley as Carlisle Kenton, Geoffrey Stein as Richard Esbrooke, Wallace Erskine as Monty Jones, Byron Ongley as John, Mathilde Deshon as Betty Bunce, Ethel Condon as Mamie Darrow, Grayce Scott as Amy Darrow, and Helen Tracy as Mrs. Lee made up a well-balanced cast. George H. Wood had the vaudeville field to himself, and his whimsicalities seemed to afford a pleasant relief to those who did not care to burden their minds with the plot of the play. New motion pictures were also shown.

ALHAMBRA.—This new house, under the watchful eye of Percy Williams, has started off splendidly, and the second week proved as successful as the first, the handsome auditorium being crowded during the entire week. Another big bill of favorites proved an irresistible magnet, and the Harlemites responded nobly. Clever Cecelia Loftus and that fine family of funmakers, the Four Mortons, shared the headline honors and were enthusiastically encored. Will M. Cressy and Blanche Dayne were a special attraction in Town Hall To-night, and they came in for a full share of the applause on account of the novelty and amusing nature of their offering, which is one of the funniest farcettes ever penned by Cressy. John Ford and Mayme Gehrue and the Ten Daisy Girls had to repeat their dances over and over again before they were allowed to retire. Yorke and Adams, Gillette's dogs, the Three Yoscarrys, the Milani Trio, the Juggling Macabans, and the vitagraph were the other numbers of a top-notch programme.

HAMMERSTEIN'S VICTORIA. — The Russell Brothers, fresh from the triumphs of a long and successful road tour at the head of their own company, topped the list and were once again excruciatingly amusing as the Irish Servant Girls. May Robson made her appearance in vaudeville in her sketch, Coming, in which she impersonates a self-sacrificing slavey with her usual skill. She was supported by Bruce Brayton and Sidney Lee. Thomas J. Ryan and Mary Richfield played their first engagement at this house, and are sure of return dates on account of their hit. Violet Dale also made her Victoria debut, and her imitations were a big feature of the bill. She was especially good in her "take-off" of Mrs. Carter. The work of Snyder and Buckley, Harrigan, the comedian juggler; Beard and Violet Allen in their smart sketch, Techow's cats, and Young Brothers scored, and the vitagraph views were excellent.

PROCTOR'S FIFTY-EIGHTH STREET.—The Ensign proved a fine drawing card, and the regular patrons enthused over the strong situations and comedy scenes. James Durkin was manly and convincing as Ben Baird, and Grace Reals did some strong work as Alice Greer. Agnes Scott, who is a warm favorite, scored as Dot, and Louise Mackintosh was a pleasing Mrs. Baird. William Cullington as Abraham Lincoln, Arthur Buchannan as Lieutenant Fairfax, Helen Whitman as Mrs. Wilkes, Robert Rogers as Jack Dudley, and Little Jennie Turner as Mary rendered good support. Madame Emmy's pretty little dogs were a source of delight and the new pictures pleased.

HIPPODROME.—Bessie McCoy returned to her part of Aurora in A Yankee Circus on Mars last week, having entirely recovered from her recent illness. She was given a warm welcome and danced and sang with renewed vigor. Marcelline, Perry Corway, Bordevarry, Carre's animals, the Clarkonians, and the hundreds of other people who go to make up this stupendous entertainment worked like beavers to please the 60,000 people who attended during the week.

HURTIG AND SEAMON'S.—An unusually strong bill drew big houses, and the turns of Rose Stahl and company, Four Lukens, Four Huntings, May Belfort, Hoey and Lee, Four American Trumpeters, Mosher, Houghton and Mosher, Collins and Hawley, and the vitagraph were emphatically approved.

PROCTOR'S 125TH STREET.—The Suburban, with its stirring scenes, in which the race track plays a prominent part, pleased twelve large audiences. William C. Kelley and Beatrice Morgan distinguished themselves in the leading roles, and were ably assisted by the other members of the company. The olio included Elmer Tenley, Great Scott, and the motion pictures.

The Burlesque Houses.

DEWEY.—The Dewey Extravaganza company filled a profitable engagement here last week. The olio embraced Winifred Stuart, Two American Macs, Stewart and Desmond, Stevenson and Bissett, Sisters Vivian, and the Leons. A musical farce called When You Are Married was also given. This week, Trocadero Burlesquers.

GOTHAM.—The Merry Maidens, which organization includes many clever vaudevillians and smart burlesquers, scored heavily last week. This week, which is the last of the season, Sam T. Jack's Burlesquers is the attraction.

MINER'S EIGHTH AVENUE.—Miner's Americans, including Emma Myers, Richy W. Craig, and others, brought the season to a close on Saturday evening.

LONDON.—The Black Crook, Jr., Burlesquers kept things moving briskly last week. This week, Dainty Paree Burlesquers.

THE TEN-CENT THEATRES IN THE WEST.

During the past season the 10-cent vaudeville theatres have cropped up all over the Western part of the country in such large numbers that they have made serious inroads upon the business of the regular traveling companies. With a view to obtaining some information concerning these houses, a MIRROR representative had a chat with Harry Crandall, the comedian, who toured the Western States during the past season with A Friend of the Family.

"There is no question," said Mr. Crandall, "that these places have hurt business in many towns that used to be good stands. In Butte, Mont., they have two houses. What was formerly the first-class theatre is now a 10-cent vaudeville house, and both of the '10-centers' are under the same management. In Tacoma they have three houses, which is overdoing it for such a comparatively small city. They certainly affect the attendance in the balconies and galleries of the other theatres. In Portland there are five or six of them, and they have knocked the business endways. While I was there there was a rumor that the Portland Theatre would run vaudeville this Summer on a scale that would tend to freeze out the smaller places. Almost every town in California has from one to three 10-cent houses, and you can imagine what chance a traveling company has to make any money. In Seattle there are four or five, and a new one was recently opened there that cost $35,000. It is a fine house of its kind. The streets of San Francisco are lined with them. While I was there I saw for the first time in my career the gallery of the theatre closed, because these places had drawn away the regular patrons. As far as I could see they have not invaded the South, as the people down there seem to hanker for more substantial entertainment.

"In many cases I was surprised to see what a really good entertainment was given for the money. They almost always have one or two good acts, but the great majority are worse than any 'chaser' ever seen in the supper-show in the continuous here in New York. In a good many places the managers of these circuits have secured the best theatres, and these towns are wiped from the route of the traveling manager. The performances last from an hour to an hour and a half, and from five to seven performances are given every day. On Sundays and holidays the bill is repeated ten or twelve times. The first opening occurs usually at half-past one, before a small house, but the crowds increase as the day wears on. The patronage is not confined to the poorer classes, either, and I saw many well-to-do people watching the performances. The houses, as a rule, are well managed, scrupulously clean, and the attaches are unusually attentive. My opinion is that the 'fad' will die out in time, but just at present this branch of the theatrical business is enjoying a wonderful boom."

KATHERINE WILLARD TRIES A PLAYLET.

On Wednesday afternoon last at Keith's Union Square Theatre, Katherine Willard gave a trial performance of a new one-act play called Flaming Eyes, written especially for her by John T. Prince, Jr. The scene is laid in Caughnawauga, an Indian village near Montreal, and the characters are Flaming Eyes, a half-breed Indian girl; Napoleon Durocher, a habitant, and the latter's adopted daughter, Marie. Marie has been away at a convent, and, upon her return, the Indian girl shows an intense jealousy of her, as Durocher manifests a greater interest in Marie than in herself. Flaming Eyes is a member of Durocher's household, having been left in his care by her mother when she died. The Indian girl struggles with her emotions for some time, but finally tells Durocher the secret she had guarded since her childhood—namely, that he is her father. His feelings are sorely tried, as he is very fond of Marie. A letter from a lover of Marie, announcing his intention of coming on that very day to make her his wife and take her away to Montreal, makes it easy for the old habitant to take Flaming Eyes to his heart. Miss Willard displayed uncommon talent in the role of the little Indian girl, and her hesitating delivery of the lines showed that she had made a close study of the character. She did a splendid bit of work at the climax, which stamped her as an actress of undoubted power. Frederic Dumouin as Durocher spoke with what is very rare on the stage, a genuine habitant dialect, with all the odd little inflections that make the speech of those quaint people so charming. Elsie Willard was extremely sweet and winning as Marie. The sketch is well written, and reflects much credit upon Mr. Prince, who is a young journalist of this city, and whose work shows great promise.

VAUDEVILLE IN A FACTORY.

A manufacturer in one of the large cities of the West, who found that the majority of the men in his factory had the beer-drinking habit during the lunch hour, and that in consequence many of them were sleepy and not in the best condition for good work for the better part of the afternoon, has hit upon a novel plan that has weaned the workers from a bad habit, and has resulted in great consequent pecuniary benefit to the concern. He has fitted up a small stage in one of the large rooms of his building, put in some rough seats and a second-hand piano and engages a few vaudeville performers to entertain the men while they are eating their lunch or enjoying their after-eating smoke. He also encourages those who have a talent for singing or reciting who are on his payroll, and when there are not enough professionals on hand to fill out the time some ambitious mechanic faces a very critical audience and warbles "Coax Me," "In the Shade of the Old Apple Tree," or some other ditty of the day, or else makes an attempt to aid the digestion of his fellow-workmen by reciting "Curfew Shall Not Ring To-Night," "Excelsior," "The Life Boat," or any of the other terrible things that come in every book of recitations. The plan has worked admirably so far. It gives the vaudeville performers a chance to pick up a few stray dollars at an hour when they would otherwise be idle, and it puts the workmen into splendid humor for the rest of the day.

"PROPS."

(Dedicated to George B. Williams, of Keith's, Boston.)

On all theatre programmes, there's a name you'll never find,
That of the man who plays all parts, and he's the man behind;
He's always ready to go on, and never halts nor flops,
And no one calls him by his name, he's simply known as "Props."

Sometimes he plays a Roman, and at others plays a swell,
I've seen him play the hero's part, and play it very well;
And then again the juvenile, and silly witless fops,
But nameless, always, poor old chap, he's only known as "Props."

I've seen him play in comedy and fairly make you roar,
And also do the butler—that's a part we all abhor;
I've seen him play a bloodhound, or a frog that jumps and hops,
Still no one knows just who he is, they know him just as "Props."

No stage can do without him, there you'll find him night and day,
And every actor needs him in a different sort of way;
He makes the wind and thunder and the funny pistol-pops,
But in the Hall of Fame you'll find him only billed as "Props."

Success, good health we wish you, "Props," your wife and babies, too,
While you are on life's stage, we trust your troubles may be few!
And when on all our efforts here the final curtain drops
We hope on Heaven's stage to shake the hand of good old "Props."

KELLY AND VIOLETTE.

MELVILLE'S NOTES FROM SPAIN.

Frederic Melville, who recently finished a tour of Spain with La Motogirl, writes THE MIRROR as follows:

"I should like to warn American performers against accepting Spanish contracts unless a deposit is paid in advance as a guarantee that you will open on time. I arrived in Barcelona after a journey of two days and nights (no sleepers), and went at once to the theatre to size up the audience. It was a wretched place, and there were not more than a hundred persons in the house. I had signed my contract in Lisbon, and had trusted to the agent there as to the class of the hall we were to play. As the people of Spain have the 'to-morrow' habit, when the date of our debut arrived they were not ready, and asked me to give them time to bill us. I would not give them a minute, and destroyed the contract then and there, though our trip had been made at our own expense. I had made up my mind that anything would be better than to play in that house. We were immediately engaged by the management of the Novedades, the only high-class variety theatre in the city, and we remained a month. By the way, I don't think any act can make a tour of Spain in proper style without great loss of time and much uncertainty about money matters. The population of Barcelona and the surrounding districts is about 1,000,000. There are forty or fifty little cinematograph theatres that do a capacity business. The admission is 25 centimes (about 4 cents in United States money), and 50 centimes is charged for the best seats. The performance consists of several moving pictures and a few very cheap acts that are paid at the rate of about $2 a day. On Sundays and holidays at least ten performances are given, and sometimes as many as fourteen, and they are all S. R. O. houses. At some of these places the admission is 2 cents in our money. While we were there Artesto, an act well known in America, played at the best of these houses for a month. The aristocrats do not hesitate to visit these theatres, and many times I have seen occupants of smart carriages enter them. The footmen sit in the cheap seats, and wait until their employers come out. In spite of the low prices the audiences are not tough. I saw the American Consul at one of the 'picture-theatres' one evening, and he seemed to enjoy the entertainment thoroughly.

"There is another class of theatres here in which drama is played to enthusiastic audiences. These theatres are flimsy affairs, and in a certain locality there is one on almost every corner. At one of them I saw a most realistic drama that beat anything ever done on the Bowery in the palmy days of Fanny Herring. At the climax the stage was covered with dead bodies, and the leading actor literally coughed up a bucket of blood that splashed his white shirt and trousers in such a natural manner that one was forced to turn away in disgust. Even at that it required six loud shots from the villain to finish him. The name of this choice play was El Divorceo El Vengenza del Amor (The Divorce; or, the Vengeance of Love). My seat cost 2 cents, and there were many who paid no more than I did, as the place holds 3,000. The piece was done entirely in pantomime, and was well worth the price of admission.

"The bull-fighting season is now in full swing. I was present at the first one of the series, at which six bulls and several horses were killed. There were 20,000 people present, and the enthusiasm was indescribable. Earlier in the season I witnessed a fight in which women bull-fighters appeared. I observed that the 'bulls' used on these occasions are little more than calves. They, however, become quite formidable when they are properly teased by having the barbed shafts stuck into their shoulders. These animals are not killed, but are led out of the arena when they have become exhausted and new 'bulls' are brought in. The Spaniards do not care much for these exhibitions, however, as they are rather tame and do not compare with the real article. Still, they are well patronized, as the admission is only 10 cents. At the end of the performance hundreds of the spectators rushed into the arena, and it was funny to watch the police clubbing them right and left with the flat side of their sabres, while the poor 'bull' with the little energy 'he' had left, was butting through the crowds, who seemed to relish the fun immensely, while they pulled the tail, ears, legs and hair of the poor beast.

"There has been a big theatrical strike in Madrid, and hundreds of actors have been idle. It was brought about by the resistance of the managers to the police order to close all theatrical entertainments at 12.30 A. M. promptly, and not at 2.30, as had been the custom. The people are so accustomed to dine late and go to the theatre very late that the managers felt that they could not obey the new regulation. I believe they compromised by closing at 1 o'clock. This is a good rule. I remember last year in Madrid we had to go on at 2.30 A. M., and it was 3.30 before we got home."

MRS. LANGTRY MAY GO INTO VAUDEVILLE.

A rumor comes from London to the effect that Mrs. Langtry has agreed to play a season of at least twelve weeks in vaudeville in America, beginning early in the Fall at a New York house. It is reported that her salary will be $3,500 a week, by far the largest sum ever paid on this side of the water for a vaudeville attraction. Some details are yet to be settled before the contracts are signed.

CHEAP VAUDEVILLE INVADES HARLEM.

The house formerly known as the Orpheum, on 125th Street, which had been closed for some time, was reopened last week as the Park Theatre, with vaudeville as the attraction. The prices are 10, 20 and 30 cents, and three performances are given, one in the afternoon and two in the evening, after the plan used in similar theatres in the West.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

WELL, HOW WELL WE MANAGE OURSELVES!

BERT LESLIE AND DAILEY ROBT.

THE MOST ORIGINAL ACT IN VAUDEVILLE.

Dear Grandpa, get your hammock, there's your pipe, here your paper, and your beer is on ice. We'll bring the mail. Hush, don't wake him.

READ WHAT BOSTON THINKS OF US:

"If it wasn't for Bert Leslie and Robert L. Dailey on the bill at Keith's this week, one might get to thinking, with Stevens, that matrimony was fully as bad as it is painted. But Leslie, with his Kiplingized vocabulary of Bowery slang, makes everybody forget all about the rest of the programme in about two minutes. 'Going Abroad' is the title of the piece that Leslie and Dailey sail under on the announcement this week. He doesn't really go abroad at all though, just makes a bluff at it. It would be too many miles from old Broadway,' for Bert, and he might forget how to talk the kind of slang that fetches a sleepy audience out of its dreams and makes everybody want to know if he honestly has taken a patent out on his vocabulary."—BOSTON TRAVELER, May 25.

"First honors in the comedy department go to Bert Leslie, Bob Dailey and company, who offered a comedy skit called 'Going Abroad.' There is really no plot to the piece, but it gives Mr. Leslie the opportunity to juggle more slang than has ever been crowded into a single act on the Keith stage before. The act was a perfect scream all through."—BOSTON POST, May 23.

"If there is anything in the book of slang that Bert Leslie has not memorized it is something that is not worth repeating. Of all the slang exponents that have ever been heard of, Leslie certainly is the leader. Such a line of diverting talk has never been passed over the footlights at any theatre in this city."—BOSTON RECORD, May 23.

"In a clever little skit called 'Going Abroad,' Bert Leslie, Bob Dailey and company, furnish another budget of fun. Mr. Leslie dominates the situation, and lets loose the greatest flood of slang that ever flowed upon a Keith stage. It is very funny and elicits roars of laughter and applause."—BOSTON AMERICAN, May 23.

"Keith's Theatre. 'Going Abroad,' the little skit which Bert Leslie, Bob Dailey and company are presenting at Keith's this week, is one of the most laughable bits of entertainment ever seen in vaudeville this season."—BOSTON AMERICAN, May 25.

"For inventive genius in slang, Bert Leslie soon showed that he had it on everybody else who has attempted to talk Bowery English on the Keith circuit this season."—BOSTON TRAVELER, May 23.

"The comedy department of the show was headed by Bert Leslie, Bob Dailey and company in a little skit called 'Going Abroad.' There is no plot to the piece and it only serves as a vehicle for Mr. Leslie to present the largest volume of slang expressions ever heard in one act on the Keith stage."—BOSTON GLOBE, May 23.

"The leaders in the comedy department were Bert Leslie, Bob Dailey and company, who present a skit called 'Going Abroad,' in which there is really no plot, but it serves the excellent purpose of giving Mr. Leslie abundant opportunity to inject the largest amount of slang expressions ever heard at Keith's in one act."—BOSTON HERALD, May 23.

Proctor's, Newark, this week.

'TIS BETTER TO HAVE STARRED FOR TWENTY WEEKS THAN NEVER TO HAVE STARRED AT ALL.

MARIE STUART

Who has appeared for the past five years as a vaudeville headliner with Clayton White-Marie Stuart Co., dissolves partnership with Mr. White, June 9th, 1905.

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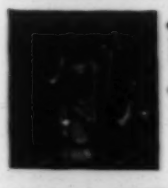

JOE, MYRA, BUSTER and JINGLES KEATON

When little "Buster" K. was born,
Dull care took wing and fled;
The "blues" changed color right away,
And the "mollygrubs" dropped dead.
—O. FUDGE.

Four weeks open commencing June 12, between New York and Saginaw. This week, Bon Ton, Jersey City, or—

Ehrich House, 229 West 38th Street, New York.

FRED NIBLO

"The American Humorist"

The Alhambra, Harlem, this week. Proctor's, Newark, next week.

(Also some in 1905.)

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VAUDEVILLE NOTES FROM LONDON.

Those interested in vaudeville have found much food for thought in the result of the special matinee given by Oswald Stoll at the Holloway Empire a short time ago for the purpose of giving ambitious amateurs a chance to show what they could do. Less than one-tenth of the applicants showed even the slightest traces of a talent that would entitle them to regular engagements at the cheapest class of houses. Even the best of those who seemed to have any ability were far inferior to the average beach minstrel who performs at the seashore resorts during the Summer. There was a tremendous crowd on hand to see what the tyros would do, and they were well repaid by witnessing an exhibition that is seldom duplicated. This matinee effectively disposed of the idea that there is an abundance of unused talent lying about waiting for astute managers to bring it forward, and the vaudeville caterers will continue to be extremely skeptical when the merits of new acts are extolled by interested parties.

In the new spectacle at the Hippodrome called The North Pole, several trained Polar bears are used to advantage. They do several tricks and wind up by sliding down a chute into the big tank.

Madge Lessing, who has been at the Coliseum since the house was opened, closed her engagement on May 13. She will rest until July 31, when she will return to the same house in a new song-scene called "The Battle of the Flowers," written for her by Bernard Rolt.

Among the American turns that have recently scored at the Empire are Bailey and Madison, the comedy acrobatic sketch team, and Leona Thurber and her ebony assistants.

The fifteenth annual dinner of the Music Hall Benevolent Fund took place on May 7, with Hamar Bass in the chair.

An epidemic of burlesques on Hamlet has struck London. The latest is at the Coliseum, with Walter Passmore, Watty Brunton, and Marguerite Broadfoote in the leading parts. An idyl called The Princess and the Troubadour, with a cast, including Topsy Sinden and Winifred Hare, is also a new feature at this house.

The sketch muddle is still unsettled, a hitch having occurred in the negotiations that had been progressing with great smoothness. Just as everything seemed to be settled objections came in from both sides, and it will take some time for the matter to be straightened out.

Ollie Young and Brother and the Casino Comedy Four were well received at the Coliseum.

At the Lyceum recently Alice Raymond and John Kurkamp, Lizzie B. Raymond, and Frankie Bailey and her girls made hits.

J. W. Cragg, the famous acrobat, announces the arrival of still another addition to his already large family.

At a meeting of the Music Hall Artistes' Railway Association held the other day, it was announced that the membership now numbers 11,755. This association has been of untold benefit to performers, as they obtain special rates on all railways, and other valuable concessions.

The Empire Theatre will be closed for the Summer for extensive alterations and improvements. Acrobatic acts will be cut out of the programmes when the house reopens.

THE BOER WAR AT BRIGHTON BEACH.

Several thousand invited guests, including newspaper men, politicians, city officials, and military celebrities, were present at a full-dress rehearsal of the Boer War on Friday evening. This is the latest thing in the way of Coney Island amusements, and its promoters have spent a great deal of money in putting it on in proper form. The Boer War was one of the big money-makers at the St. Louis Exposition, and it is likely that it will duplicate its success at Coney Island. A space covering twenty-five acres, situated behind the bathing houses at Brighton Beach, has been transformed into a South African veldt, with kopjes and other things that are indigenous to the land of the Boer. Immense pieces of scenery, built and painted on the ground, help to lend an air of realism to the surroundings. The grand stand seats 28,000 people, so that there will be no danger of having to turn away money from the gate.

The Boer War is a reproduction of the late unpleasantness in South Africa, and the management claims that the men taking part all have seen service in the famous battles that took place on the veldts. The guns and other things used in the spectacle were all brought from South Africa and have been used in actual warfare.

The spectacle is a big attraction in every way, about 1,000 men and 150 horses being used. The entertainment resembles in many ways the one given by Buffalo Bill, except that there is a great deal more shooting, and the heavy field guns make an unearthly din. The various military men are introduced by an orator with leathern lungs, and they ride up before the grand stand to acknowledge the applause. The central figure, of course, is General Piet Cronje, the famous Boer fighter, and he received an ovation. Frank E. Fillis made a great hit with an exhibition of horsemanship on a very fine animal, that did many fancy steps in time with the music of the band. The programme includes reproductions of the battles of Colenso, where the British were disastrously defeated by the Boers; Helvetia, where General Viljoen captured 500 British and their naval gun; General De Wet's escape through a cordon of British troops, and the battle of Paardeberg, with the surrender of General Cronje.

The battle scenes were very realistic, and women with delicate nerves shuddered as the cannon thundered and the Gatling guns rattled out their volleys, while the well-trained soldiers fell dying in picturesque poses. When all the mimic fighting was over the troops lined up in a grand final tableau, while the band played "The Star Spangled Banner."

The Boer War is a very expensive entertainment, and unless the public gathers in exceptionally large numbers twice a day it is hard to see how it can be made profitable. However, with fine weather and the immense throngs that go to Coney Island during the Summer months, it is likely that the attraction will enjoy great prosperity.

GIRL ACROBAT DISAPPEARS.

Martha Kruse, an acrobat who is a member of the Telms Troupe that has been playing at the Hippodrome, disappeared a few days ago, and several detectives are making efforts to locate her. She was apprenticed to Adolph Telms, the manager of the troupe, and lived with Telms and his wife at a boarding house in this city. On Thursday a messenger boy brought a note to Telms from the girl, in which she informed him that he need not look for her, as she did not intend to return. Her home is in Hamburg, Germany, and it is thought that the attractions of life in America have caused the girl to decide to remain here, instead of returning to Europe.

ST. LOUIS THEATRE JOINS CIRCUIT.

George J. Kraus, President of the Eastern Association of Burlesque Managers, announces that another theatre has been added to the list controlled by his organization. The house that has been secured is L. M. Crawford's Fourteenth Street Theatre in St. Louis, Mo. The circuit now comprises thirty first-class burlesque houses, and the Eastern Association has options on several other Western theatres, the contracts for which will be signed within the next ten days.

VAUDEVILLE JOTTINGS.

Pearl and Violet Allen were especially successful last week at Hammerstein's with their encore, which they have improved greatly of late.

Violet Dale has a new song in preparation which she hopes will make a good impression. The words and music are being written and composed especially for her use, and the song will not be published.

Thomas J. Ryan and Mary Richfield finished an extremely successful season on Sunday evening at the Victoria, and departed at once for their Summer home on Long Island, where they will rusticate until the dog-days are over.

Captain Jack Bonavita, who was terribly injured at Dreamland last Summer, by one of his lions, has returned to the scene of his encounter, and is again taming the fierce beasts of the jungle in the Bostock arena. He is reaping the benefit of his narrow escape from death by seeing his name in display type in the posters used to advertise the exhibition.

Phroso, who recently returned from Europe, is taking out his own vaudeville co., and opens at the Savoy Theatre, Atlantic City, May 29. The co. consists of Epps and Loretta, Pearce Brothers and Pearce, Baroness von Tummy, Phroso, Dixon and Anger, Foster and Williams, Ten-ji Japanese Troupe, and Charlotta Weaver and Lorimer Johnstone in A Romance and a Hold-Up.

Master Richard Cubitt is originating the part of Little Dick in Alice Davenport's new sketch, Now, which is being played at Keith's Union Square this week.

Rumors are in circulation to the effect that several wealthy Frenchmen in this city will build a theatre in the neighborhood of Broadway and Forty-first Street in which vaudeville in French will be the attraction.

The programme at Keith's Cleveland house this week includes Jean Marcel's Art Studies, Kathryn Osterman, Katie Rooney and her Yankee Doodle Girls, Haines and Vidocq, Three Nevarros, and Metcalfe and Paddock.

Edward Marsh, of Marsh and Sartella, write that they will be with The Sleeping Beauty and the Beast again next season. Miss Sartella will play Princess Beauty and Mr. Marsh will play the parts of Doctor Squills and President Petite. They made individual hits with the co. and were signed for three years after they opened last season. Miss Sartella is to be featured next season with special paper. The press in every city played last season agreed that Miss Sartella's voice and appearance should make of her a star in musical comedy. Mr. Marsh leaves New York May 29 to join his brother, Charles Marvelous Marsh, the high diving cyclist, to act as business-manager and general representative of his interests with the Parker Carnival co., of which Marvelous Marsh is the star attraction. They were obliged to cancel thirty-two weeks' booking in South Africa and England. Mrs. Marsh (Rose Sartella) will accompany Mr. Marsh on his Summer tour.

A Raspberry "Bush" was installed at Richmond, Ind., May 19, on the stage of the Phillips Opera House after the performance. The "Bush" starts out with thirty-three charter members. Those having charge of the installation and initiation were Mr. and Mrs. Lew Seeker, Mr. and Mrs. James Brady, Mr. and Mrs. Forbes, and Ben Omar. When the work of initiation had been completed a banquet was served, after which the stage was cleared and the Raspberries danced until a late hour, the music being furnished by Brother W. C. Smith's orchestra. The charter members are Dr. W. W. Zimmerman (Mayor of Richmond), O. G. Murray (owner of Phillips Opera House), Charles Blair (general passenger agent C., C. and L. R. R.), James Stillwell (proprietor of the Raspberry Hotel), Paul Hartcorn, Big Raspberry; Ernest Rank, Little Raspberry; O. G. Murray, Secretary and Treasurer; Jora Irling, Inner Door; Ray Wenger, Outer Door; John Long, Charles Turner, Harry Thomas, Edgar Engle, Ed Hamilton, Arthur Myers, Rolla Beck, Harry Mitchell, Fred Hilton, William Gaffey, Agnes Clark, Mildred Hawke, H. S. Carter, Frank Newman, Carl Wadman, Walter Craighead, Elmer McConaha, W. C. Smith, Ernest Renk, Charles Bymaster, George Goodwin, Bobby De Rue, Miss Fraser, Eddie Carrol, Harley Lane, Clarence Wiggins.

The Alhambra will close for the summer at the end of next week and the building will be put in thorough order for reopening in the Fall. The roof-garden will not be opened until next Summer.

It is rumored that Hurtig and Seamon will manage the Yorkville next season and will present high-class vaudeville at that house.

(For other Vaudeville Jottings see page 9.)

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—With the Haymarket closed and an extravaganza to be produced at the Chicago Opera House in two weeks, vaudeville in Chicago is approaching its Summer condition of one theatre open—the Olympic. Chicago Opera House bill week May 29: Twelve Woodland Nymphs, Wilfred Clark and co., George Monroe, De Serris Art Studies, Mathews and Ashley, Baby Lund, Ferguson and Mack, Flo Adler, Thorne, Springold and co., John A. West, Budd Brothers, Nat Gill, Comedy Three, Roland Traverse.——Olympic: Eight Vassar Girls, William Gould and Valeska Surratt, Clara Ballerini, American Comedy Four, Harry Jackson and Mabel Bardine, Melville and Conway, Linsay's dogs, Von Klein and Gibson, the Alarcons, Colville and MacBride, Bert and Bertha Grant, Flory Edmunds, Jennings and Jewell, Brothers Barker.——Opening bill at Ravinia Park next week: Marguerite Sylva, Professor Rugg's liquid air experiments, Powell's marionettes, Lew Sully, Mallory Brothers, Brooks and Holliday, McMahon's Minstrel Maids.——Items: F. H. Buck has been appointed business-manager of Ravinia Park.—Griff Williams and Vanola Melburn were in town en route East and will play Pastor's, New York, 19-25.—Sidney Euson, who was manager of Jack's, is going to Europe with Mrs. Euson. He says the theatre will be continued in a new location in the Fall.—Several outdoor amusement resorts open to-night and to-morrow, including the Coliseum, where Manager Stewart Spaulding has a big and handsome surprise in store in the shape of a massive colonial house front at one end of the big building and a mountain scene with a clever cascade illusion at the other end. Weber's Band will play on what appears to be the porch and steps of the mansion. Arbor effects, vines, real trees, fountains and statuary make the great room beautiful and inviting.—Marguarite Sylva was very well received at the Chicago Opera House this week.—Ward and Curran made their usual hit and Paulton and Daley's bicycle act went very well. O. L. COLBURN.

BOSTON, MASS.—Keith's will have an especially strong bill week May 29-3, in which Lafayette and his co. will be the leading feature. In the bill will be George Evans, Callahan and Mack, Otto Brothers, Louise Brenany, Meehan's dogs, Dailey and Fletcher, Marguerite and Hanley, Walter Daniels, Browning, Welp and co., Morton, Temple and Morton, and the biograph.——Next week will be the last of the vaudeville season at the Empire, as the Summer will be devoted to musical comedy. Edgar L. Davenport will be the topliner with The Only Way, and others will be Billy B. Van and Rose Beaumont, Five Nosses, the Three Yoscarys, Raymond and Caverly, Ned Nye and his dancing girls, Phillips and Landers, Wood Brothers, the Two Baileys, and the vitagraph.——The Summer stock co. at the Palace will continue, with a change of bill. Constance Windom, one of the leading burlesquers, attained more celebrity last week than any player ever to appear in the history of the house.——In the bill at the Howard Athenaeum will be Mason and Keeler, Melvin Brothers, Sandy-Chapman, Robinson and Grant, Hathaway and Walton, Raiyes, Collins and Hawley, Charley Farrell, Alf. Hall, Ash and Phillips, Frederick, the kinetograph, and the burlesque co. in The Hypnotists.——The new Henry Burlesque co. will be at the Columbia, with Bessie Clifford, the La Jessee, Conroy and Manning, Sisters De Graff, and Leo Welch to supplement The Arrival of Dr. Osler and The Klondike Millionaires.——With the stock co. at the Lyceum will be George H. Diamond, Inman and Mitchell, Lillian Held, Sam J. Adams, and Will H. Browning. The burlesque will be on Chimes of Normandy.——The engagements at Austin and Stone's are: Constance Sheldon, Cecil Earle, Edith Sortonia, Violetta Dale, Ines Bayard, William Hafford, Mark Clancy, George Whalen, Gibney Sisters, the Everetts, Castle and Cogan, Hall and McAvoy, Carroll and Wilson, and the Powell Comedy company.——Items: Taylor Holmes, of the Strongheart co., will spend the Summer in vaudeville, giving his imitations.—June 17 will see all the vaudeville open air theatres in full swing for the Summer.—Fred St. Onge has completely recovered from his recent accident and is doing his bicycle act as well as ever.
JAY BENTON.

JERSEY CITY, N. J.—Bon Ton Theatre (Thomas W. Dinkins, mgr.): A house co. was put on May 22-27 to good business. Madame Herrmann headed the list, and she is fine, with a number of new tricks. John Geiger is clever on the violin. Barr and Evans do a good sketch. The Electric Comedy Four are a hit. Eddie Girard and Jessie Gardner appear to advantage in a fine sketch. Georgie O'Ramey is a capital serio-comic. Edwin Latell is a quaint musical comedian, and the Zarrow Trio are great bicycle people. The bill gives great satisfaction. Booked 29-3 are Charmion, Harrigan, Emmett Devoy and co., the De Anos, Ellsworth and Burt, Harry Brown, Evelin Fenner, and the Three Keatons.——Washington Park Theatre (Bayonne; E. A. Schiller, mgr.). Appearing 22-27: Cunning, the jail breaker, who is a wonder; Swift and Barton, comedy musicians; Fields and Woolley, good German comedians; De Estelle Sisters, song and dance; the Boldens, colored song and dance; Georgette, a good serio-comic; Parker's dogs, and Jane Courthope and co. in a fine sketch. Business excellent.——Items: Manager Tom Dinkins has two stock cos. to open; one at Chicago 28 and the other at Boston 29. He will have four cos. out next season, besides managing two houses.—Jersey City Lodge, T. M. A., had a benefit at the Lyric Theatre, Hoboken, 21. A fine bill was presented by Louise Marshall and Dottie King, John A. Driscoll, Booker and Corbley, the Mascottes, Casey and Leclair, Dolan and Lenharr, Flossie Allen, Edwards and Bliss, Pauline Edwards and her picks. WALTER C. SMITH.

PHILADELPHIA, PA.—Keith's New Theatre continues to profitable patronage. Beginning week May 29 the attractions include McIntyre and Heath, Oberstelrer Troupe, Snyder and Buckley, Spessardy's bears and ponies, Foy and Clark, George W. Day, Valvero's Fort Arthur, and Delphino and Delmora. This house will remain open all Summer, as usual.——At the Trocadero Watson's Oriental Burlesquers are doing a splendid business. The Broadway Burlesquers book for week 29 and Miner's Americans June 5.——The Lyceum is keeping up a good record with first-class burlesque. Black Crook co. week 29.——B. F. Keith has leased the Bijou for a term of five years at an annual rental of $18,000 to George W. Rife (of Kiernan and Rife), who will open the house in August, playing the Empire circuit attractions exclusively. This will make three theatre in the Quaker City devoted to burlesque combinations.
S. FERNBERGER.

SAN FRANCISCO, CAL.—At the Orpheum May 14-21: Charles H. Burke, Grace La Rue and the Inkey Boys, Henri French, Charles Barry and Hulda Halvers, John Birch, Emmett Corrigan and co., Lavender and Thomson, Les Dahlias, Madame Slapoffski, and the motion pictures.——At the Chutes 15-22: John T. Chick and co., the Sidonas, Fanny Donovan, William J. Kurtis, Mabel Lamson, Charles Bigney, and animatiscope.——At Fischer's 15-22: Howard Thurston, the magician, is packing the houses at every performance and his engagement has been extended for two weeks longer. Thurston is the highest priced artist that has ever appeared at this house. The balance of the bill is very creditable. Next week as a special attraction Lottie Gilson will appear.
OSCAR SIDNEY FRANK.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): A splendid bill to the usual packed house week May 15. May Vokes and co. in A Model Maid, Blondell and West in The Lost Boy, Klein, Ott Brothers and Nicholson, Kings of Melody, William Tomkins, topical talks; Jack Norworth, monologist; Louise Dresser, comedienne; Lydia Yeamans Titus, and the motion pictures.——Items: E. A. Fischer, formerly of San Francisco, has opened his 10 cent vaudeville and burlesque house on First Street, between Spring and Main streets. Good performances for the price are given and the patronage has been most gratifying.—Another 10 cent house called the Angelus Theatre, devoted to vaudeville, has started its career in the remodeled Turner Hall on Main Street, near the Belasco Theatre.
DON W. CARLTON.

HARTFORD, CONN.—Poli's (S. Z. Poli, prop.; Louis Kilby, mgr.): The week of May 22 has been a record breaker; S. R. O. at every performance. Corona, the magician, made a big hit with his magic act, which was replete with novelties and magnificently staged. Others were A. O. Duncan, World's Comedy Four, Carita Day, Dudley and Chesiyn, Edwin Keough and co., and the Twelve Navajo Girls.——Item: Mrs. F. C. Loeser, Mrs. Paul Schoenburg, and Mrs. John Murphy, of this city, sisters, and well known in amateur and social circles, will enter vaudeville professionally for one week only, beginning 29, when they will present a sketch which they have played several times with great success at charity entertainments.
A. DUMONT.

KANSAS CITY, MO.—The downtown vaudeville houses are all closed now with the exception of Yale's, the Majestic and National having finished their seasons May 21. However, Forest, Electric, and Fairmount parks will all furnish this line of entertainment during the Summer, so the followers of the specialty performance will not be without plenty of amusement.——At Hopkins' Forest Park 21-27 a good bill drew large crowds. The Pekin Zouaves were accorded topline honors and won applause. Others were Crawford and Manning, Phyllis Allen, Apollo, and Fred and Annie Pelot, all of whom were well received.
D. KEEDY CAMPBELL.

CLEVELAND, O.—Keith's (L. M. Elrick, mgr.): The bills at this popular house continue to be as strong as ever. This theatre will be entirely overhauled during the Summer and made more attractive than it is now in many respects.——A Wise Guy comes to the Star Theatre May 29-3.——Ingersoll's Luna Park has been crowded since the opening 18. In addition to the many novelties the following special attractions are added: Ingersoll's Red Cockadoo, Kitamura Japanese Troupe, Haldabula Russian Troupe, Gertrude Breton, and Helen Florence Hahn. The White City at Manhattan Beach opens 29.
WILLIAM CRASTON.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): For the week of May 22-27 the following bill will be offered: Joseph F. Sheenan, Walter C. Kelly, Duryea and Mortimer, Young and De Voie, Dixon, Bowers and Dixon, Tyce and Jermon, Tasmanian Troupe, Rose Aguinaldo, Rice Family, Alton and Thelma, Henderson and Ross, La Belle. Business during this week has been large, but not up to the standard.——Luna Park will open 5 instead of May 25, as formerly announced.
ALBERT S. L. HEWES.

WASHINGTON, D. C.—Watson's Oriental Burlesquers is the attraction at the Lyceum May 29-3. Heading the co. are W. R. Watson, Jeannette Dupre, West and Williams, Lassard Brothers, Rice Sisters, and Rogers and Marguerite.——Item: William J. Kerrigood, for the past three years the director of the orchestra at Chase's, has gone to New York. He was tendered a farewell dinner by several friends and was presented with a gold watch.
JOHN T. WARDE.

MINNEAPOLIS, MINN.—The Dainty Duchess was the bill at the Dewey week May 21, the ollo being Hurd and Fowler, Frederick and Frederick, James and Sadie Leonard, Charles Robinson, Bennetta and Belair. Business was fair.——The Unique had Davey and Phillipe, Irene Mason, John Martha, Frank E. McNish, Heclew and Wheeler, Lane and Sunbetta, and pictures.——Orpheum: Dark.
CHARLES M. LANE.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Good bill and well filled houses May 22-27. Claude Gillingwater, North and Nicholson, Sabel Johnson, Charlie Case, Ward Baker, Russell and Tillyons, the kinetograph, and Caicedo.——Star (F. W. Stair, mgr.): Robie's Knickerbockers are drawing fair sized crowds 22-27.
STANLEY McKEOWN BROWN.

NEWARK, N. J.—Proctor's, May 22-27: Joe Welch, Cole and Johnson, Dollar Troupe, Anna Layng and co., Musical Tobins, Boattino and Stevens, Wesson, Walters and Wesson, Kenyon and De Garmo. Usual big houses.——Waldman's: Wine, Woman and Song 22-27. Black Crook Burlesquers 29-3.
GEORGE S. APPLEGATE.

BUFFALO, N. Y.—Shea's week May 22 offered: Davis and Macauley, Adgie and her lions, Julian Eltinge, St. Felix Sisters, Bennett and Rich, Al. Lawrence, Dixon, Bowers and Dixon, Orpheus Comedy Four.——Lafayette week 22 presented The Bowery Burlesquers.
P. T. O'CONNOR.

PROVIDENCE, R. I.—Westminster Theatre (George H. Batcheller, mgr.): The Robin Hood, Jr., Burlesquers May 22-27 gave a fair bill to good houses. European Sensation co. 29-3, with benefit 29 to Treasurer Harry Parkin.
HOWARD C. RIPLEY.

LANCASTER, PA.—Woolworth Roof-Garden (John B. Peoples, mgr.): Business continued large May 22-27, and the following bill pleased: Maxwell and Dudley, Cook and Sylvia, Gardner and Stoddard, Libbey and Trayer, Tom Gillen, and Mr. and Mrs. Mark Murphy. For 29-3: Burke and Dempsey, Mr. and Mrs. Perkins Fisher, Al. Fields, Adamini and Taylor, Ethel Robinson, Nessen and Nessen.——Family Theatre (Edward Mozart, mgr.): Business very large 22-27. Claud and Fannie Usher and the Bootblack Quartette scored, and Hughes and Hazelton, the Holdsworths, the Eldons and Mr. and Mrs. Victorelli also pleased. The Family closes 27. Manager Mozart will open Rocky Springs Park Theatre 29-3 with Madame Schell's lions, Johnson, Davenport and Lorella, Bunth and Rudd co., Grace King, Burke's musical dogs.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.: J. H. Docking, res. mgr.): The imitations given by Katie Rooney have delighted large audiences week May 22-27, and the Eight Yankee Doodle Girls have helped with singing and dancing. Nat Clifford, the coster singer, was the star, however, and his clever dancing and novel business should give him a prominent place on any bill. He is one of the best in his line. The Trans-Atlantic Four, Musical Lowes, Sam Elton, Devine and Williams, May Dupree and W. A. Mortimer, and the electograph completed a good bill. Week 29-4: S. Miller Kent and co., Mosher, Houghton and Mosher, Orth and Fern, Happy Jack Gardner, Josie and Willie Barrows, Minerva, Brown and Bartoletti.

ELIZABETH, N. J.—Lyceum Theatre (Edwin Elrov, mgr.): W. J. Plimmer's Vaudeville co. May 22-27 to excellent business. Bill comprised Bartlett and Earle, Mamie Hamlyn, Barlow and Darling, Vattmore and Leigh, Breakaway Barlows, James B. Donovan, and Harry La Marr and co.——Item: The local musical union demanded that W. J. Plimmer, managing the Summer vaudeville at the Lyceum, hereafter have an orchestra of five pieces at every performance. The union, which is affiliated with the Trades Council, made a peremptory demand and stated that unless the management put the orchestra on the stage hands would be called out. Mr. Plimmer did not care to fight the union and will close the theatre.

PEORIA, ILL.—Main Street (Davis and Churchill, mgrs.): Week May 21-27: Colville and McBride, Peter J. Smith, Raymond Merritt, Jennings and Renfrew, Pauline Shosen, and Downey and Willard. Immense bill; big crowds.——Weast (C. F. Barteau, mgr.): Sam and Ida Kelly, Clint and Bessie Robbins, Olson Brothers, Juggling Matthews and Harry Harvey. Fine; big attendance.——Jacobs' (A. F. Jacobs, prop.): Business and bill good.——Item: Main Street Theatre will close season 27. Many improvements will be made, including boxes and extra exits.

NEWPORT, R. I.—Sheedy's Freebody Park Theatre (Charles F. Cook, mgr.): The fourth season opens 5 with Edwin Keough and co., Coin's dogs, Ila Granzeau, Transatlantic Four, Nat Clifford, Ellis-Nowlin Trio, Rogers and Hurst, and the vitagraph. Leo Shoob will come from Sheedy's Bijou, Fall River, to lead the orchestra of nine pieces, and William Gifford from the Sullivan, Harris and Woods staff, is stage manager.

OKLAHOMA CITY, OKLA.—Delmar Garden (C. W. Slater mgr.): Week May 15, Under Forever and A Man from the East. Benefit for the Snyder cyclone sufferers 19, when entire receipts, $215, were donated them. Business fair.——Item: C. W. Slater returned 20 from Dallas, where he leased the Texas State Fair Grounds and will open Summer amusements and repertoire 4. All concessions and privileges will be controlled by the management.

DANVILLE, ILL.—Bijou Theatre (Walter Endell, res. mgr.): Business is first-class. Every turn for the past two weeks has been good. Wahlund and Tekla, George W. Stewart, Boulya and Ward, Bessie Taylor, Clement Johnstone, and the kinodrome pleased.——Wonderland Park (George Breinig, res. mgr.): Opened 21 to an immense crowd. The people week 21-27 are: Weber Family, Three La Moines, Dubec's dogs, Smith and Avado, Nero, and Belle Belmont.

RICHMOND, IND.—Gennett Theatre (Swisher

ELSIE JANIS

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29th, Shea's, Toronto. 5 and 12 open.

and Beitzel, mgrs.); Week May 22: The Leslies, Pensley, Hawthorn Sisters (musical act), Quillvans, Rosanko and Radely. Good business and performances.—New Phillips Theatre (O. G. Murray, mgr.): Stapleton and Chaney, Daisy Le Dale, Cleans, and Tony Ryder's monkeys pleased good business.

MAHANOY CITY, PA.—Family Theatre (Harry D'Esta, res. mgr.): Continues to draw largely and please. Bill May 22-27: Madame Schell's lions, Dellorelli and Gilsando, Whitely and Bell, Edwards and Kernell, and Bevan and Desmond. Week 29-3: Vanos, Brothers Latell, Tannan, Feltz and Claxton, the Holdsworths, James and Davis.

MADISON, WIS.—Flom's Theatre (Fred Flom, mgr.): Week of May 22 Vera Hall, Corbett and Forrester, Marie Dickmann, Wilson and Demonville, and J. C. Pope. Bill pleases fairly large audiences.—Item: This is the last week and the season has been very successful. Manager Flom will conduct an open air vaudeville during the Summer.

SPRINGFIELD, O.—Orpheum Theatre (Orpheum Theatre Co., mgrs.): Bill for week May 22-27 included Fred Caldwell, Charles Frosto, Bobby De Rue, Seeker and Nilko, Arthur Sammson, and pictures, to good business.—Spring Grove Casino (Thomas Powell, mgr.): Opens 30 with vaudeville.

QUINCY, ILL.—Bijou (Patrick and McConnell, mgrs.): Week May 15-22: Three Rays were the headliners. Others: McCune and Grant, Le Maire and Le Maire, Arthur Borella, and Anna Mae Liebig to big business.—Item: The Three Rays formerly lived in Quincy and were cordially received.

FREEPORT, ILL.—Grand Opera House (A. C. Knorr, mgr.): May 15-22: Marie Laurens, the Great Gay, Kippy, McIntyre and McAvey, and the Durbeyville Sisters gave satisfaction to packed houses. The matinee performances were to S. R. O.

EAST ST. LOUIS, ILL.—Family Theatre (L. E. Lund, mgr.): The Great La Zelle, Ring and Williams, George Guhl, Diamond Children, Morton and Lafayette, Leonore and St. Clair, Ward and Cost May 15-22. Good business.

SAN DIEGO, CAL.—Pickwick Theatre (Palmer and Fulkerson, mgrs.): Week May 14: Yale Trio, Scott A. Palmer, the Kingsberrys, Mlle. Vida, Huntress, "the Male Paninta"; Star Trio. Big business.

TERRE HAUTE, IND.—Coliseum (Bronson Brothers, mgrs.): May 14-20: Mr. and Mrs. Allison, Marco Twins, Stuart and co., Smith and Avado, Belle Belmont, and moving pictures. Business good.

NEW BEDFORD, MASS.—Savoy (Nettie M. Cayce, mgr.): Week May 22-27: Anderson and Goines, Cunningham and Covinr, Koppe, Walley and Walley, the Marquands, Kitty Hoffman, and Ellis and Davenport to good business.

OGDEN, U.—Glenwood Park (Julian H. Young, mgr.): Julian H. Young has taken a lease of the Park and will run a first-class resort, including a vaudeville house. He has built a bicycle track, at a cost of $4,500, and twice a week will have races.

RACINE, WIS.—Bijou Theatre (W. C. Tiede, mgr.): S. R. O. at all performances. Bill week May 15-21: Williams and Meyer, Stewart and Raymond, Snalding, Corbett and Forrester, Ryan and Douglas, Mack Sisters, Barney First.

GLOVERSVILLE, N. Y.—Family Theatre (J. B. Morris, mgr.; R. D. Hyde, res. mgr.): Ora Cecil's Leonards head an excellent bill week May 22, which includes Dawson and Whitfield, Hathaway and Walton, Mason and Francis, Will Dockray, and moving pictures, to usual big business.

NEW ORLEANS, LA.—West End, on Lake Pontchartrain: Crowds averaging 10,000 nightly are in attendance. Fischer's Band is the principal attraction. The vaudeville features are Schepp's dogs and ponies, La Vine and Leonard, Mexican Trio, Griff Brothers, and the kinodrome.

LOUISVILLE, KY.—Notwithstanding bad weather, business continues remarkably good at Fontaine Ferry Park. Appearing there week May 22-27: Minstrel Maids, McMahon and Chappelle, Murphy and Willard, Musical Keltons, Billy Link, Gallando, and Loop-the-Loop.

MEMPHIS, TENN.—East End Park (A. B. Morrison, mgr.): Splendid crowds enjoyed a good bill week may 21-27, including Little Miss Lund, American Quartette, Emerson and Omega, Freese Brothers, Halley and Meehan, and the biograph.

VICTOR, COL.—Grand (Otto Booth, mgr.): Week 22-27: Wells Brothers, Fferguson, Dupree and co., Margaret Grayce, Eddie Higgins, Fox and Hughes, Steele, Baby McIlvree, Fries Sisters, Millie Deverne, Bowers and Curtis.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Bill May 22-27: Arlington and Helston, Joseph T. Kelly, May Neilson, Blanche Loring, Lillian Hall, James D. Proudlove, and the biograph, to good business.

BLOOMINGTON, ILL.—Castle Theatre (Gillingham Brothers, mgrs.): Week May 22: Arthur Borella, Fredrik the Great, Sam and Ida Kelly, Henrietta Greenese, Jennings and Jewell, David O'Neil, Hurley and Stevens. Fairly good bill; average business.

HAMILTON, CAN.—Star Opera House (J. G. Appleton, mgr.): Tom Davies, Walburn and Whitney, Marshall Morgan and Crone, Al. Tyrrell, Lew Palmer, and Baby Owen and co. closed the season May 27.

ROCHESTER, N. Y.—Corinthian Theatre (H. C. Jacobs, mgr.; Fred C. Strauss, res. mgr.): Closed for season.

KENOSHA, WIS.—Bijou (F. J. O'Brien, mgr.): Ryan and Douglas, Mack Sisters, Barney First, Baby Gladys, Gallondo, Stewart and Raymond May 22-27.

SHEBOYGAN, WIS.—The Unique, a new vaudeville theatre, is announced to open May 29.

OBITUARY.

Eben Oliver, veteran door-keeper of the Boston Museum and last of the charter members of Franklin Lodge, I. O. O. F., of Boston, died last week, at the age of eighty-seven years, at the residence of his son, Francis Oliver, Boston. Besides his son, who is treasurer of the Winnisimet and East Middlesex Street Railway, he leaves two daughters, Mrs. Annie T. Lamb and Mrs. Ellen Tree Parks. Mr. Oliver was born at the North End, June 21, 1817, and was the son of Ebenezer Oliver, a well-known boat builder. He had a great liking for the theatre, and it was not long before he became door-keeper of the old National Theatre, corner of Portland and Travers Streets. He continued with the new National Theatre, too, taking tickets at night. He also filled a similar position at the Howard Athenaeum, Morris Brothers, Pell and Trowbridge, Continental Theatre, and the old Boston Museum, retiring from the latter theatre twenty years ago. During his long service he made the acquaintance of and formed strong friendships with the best known actors and theatrical managers in the country. He was a great admirer and a friend of Charles Dickens. Mr. Oliver was probably the oldest Odd Fellow in the State, having joined Massachusetts Lodge in 1840. In 1843 he resigned his membership in Massachusetts Lodge to become a charter member of Franklin Lodge, and he was the last of the charter members of that lodge.

Ferdinand W. Hofele, who died on Tuesday, was the last of a long line of managers who maintained at the Bowery, now the Thalia Theatre, the traditions of New York's home of melodrama. For a number of years William B. Freligh conducted the Bowery Theatre, maintaining in it a stock company and presenting such plays as Escaped from Sing Sing, Across the Continent, Bertha, the Sewing Machine Girl; Hunted Down, and Not Guilty. When Mr. Freligh retired Mr. Hofele succeeded to the management and endeavored to revive popular interest by such attractions as Joseph Proctor in Nick of the Woods, H. M. S. Pinafore, and The Count Johannes in Richard III. It was under Mr. Hofele's management that Ada Rehan made her first New York appearance, in 1878, at the Bowery Theatre, in support of her brother-in-law, Oliver Doud Byron, but the house continued to present melodramatic attractions to downtown theatregoers until the close of Mr. Hofele's management, which terminated formally on July 7, 1879, with a benefit.

John Stewart Crossy, better known as J. C. (Fatty) Stewart, died at the home of his son, Dr. Butler R. Crossy, in St. Louis, last Tuesday. Mr. Crossy was popular on the variety stage as far back as 1869, and became well known in later years as one of the famous fat men in The Two Johns. In addition to being an actor, he was also known as a playwright, one of his plays being the comedy, The Fat Men's Club, in which he appeared in New York in 1888. Mr. Crossy was born in Dublin and was seventy-one years old.

Amalie Schoenchen, an actress, who was well known on the German stage for fifty years, died in Munich on Tuesday night, at the age of seventy-one. She suddenly forgot her lines while rehearsing her role at the Deutsche Theatre, in Berlin, a week ago, fell on the stage from weakness, and begged to be taken to Munich, where she was born. She had visited the United States.

Cord Hachmann, who was manager of the Thalia Theatre, New York, in 1891, and who managed at various times the Deutsche Theatre, Berlin; the Deutsche Theatre, Hamburg, and other places of amusement, died at Hamburg on Tuesday. He was fifty-seven years old.

Mary A. Webster, mother of Harry McRae Webster, died May 22, 1905, at East Orange, N. J.

OPEN TIME

ILLINOIS.—Chicago—Marlowe Theatre, Sundays in June and July.
IOWA.—Mason City—Parker Opera House, in June.
MINNESOTA.—Rochester—Metropolitan Theatre, June 12 to Aug. 12.
OHIO.—Cambridge—Colonial Theatre, June.
OKLAHOMA.—Lawton—New Opera House, after Sept. 1.

THE TOEDTEBERG COLLECTION.

Following are further items in the sale of the Toedteberg collection of autograph letters, with the lots by catalogue number, the prices paid, and buyers:

121. — L. S., Paris, April 29, 1816, to Comte de Caudel, offering to arrange for a concert before royalty before leaving on a long tour, stating she had engaged the services of Mesdames Stringa-Sacchi, Brizzi, and Lasta, as well as M. Lasta and Mr. Ambrogetti. Signature has been neatly mended. With portrait. (Two pieces.) Bought by Harlem, $0.30.

123. F. S. Chanfrau, American actor. A. L. S., 1868, respecting Mrs. Chanfrau's engagements. Bought on order, $0.60.

125. W. H. Chippendale, English actor, appeared Park Theatre, New York, 1836. Letter full of theatrical gossip to Charles Kemble Mason. A. L. S., London, 1872. "General Bateman sustained heavy losses with his first piece, Faschette, but the Bells have rung a merry peal for his treasury since its production—a melancholy affair, one part piece—the one part sustained capitally by my friend Irving." An interesting reference to the first performances of Sir Henry Irving's famous play. Bought on order, $0.20.

126. John P. Collier, Shakespearean critic. A. L. S., 1877. Mentions that in the third edition of Dyce's Shakespeare a whole scene is left out in Cymbeline. Letter proposes an enlarged edition of his Old English Literature. With portrait, India paper, and clipping. (As one piece.) Bought by George D. Smith, $0.90.

140. George Colman, Jr. Author of "Broad Grins" and dramatist. A. L. S., London, April 19, 1803, to R. W. Elliston. Signed "G. C." An amusing and interesting letter, full of theatrical interest. After stating his argument with Kelly, he says: "By the by, my bargain with him is by no means so good as you supposed, . . . for he has saddled me with his wife—whose tongue is so infernally long that if she opened her mouth on our stage she would inevitably lick all the dirty faces clean in the Upper Gallery—and she has a most inveterate lisp, that would set all the audience lisping or laughing." Mentions Miss Duncan, Monk Lewis, etc. Colman was manager of the Haymarket Theatre. Bought by same buyer, $0.20.

144. F. B. Conway, English actor, appeared Broadway Theatre, 1850. Two A. L.'s S., 1854 and 1861. On theatrical matters. (Two pieces.) Letter dated 1854 is written from the Broadway Theatre and addressed to T. H. Morrel. Bought by Mr. Forrest, $0.15.

145. Mrs. F. B. Conway, Actress, sister of Mrs. D. P. Bowers. Two A. L.'s S., 1872, on her letterhead. (Two pieces.) Bought by same buyer, $0.15.

147. Thomas Apthorpe Cooper. Famous actor, appeared at Greenwich Street Theatre, New York, 1797. A. L. S. and address, Bristol, Pa., 1835, regarding an engagement. (As one piece.) Bought by Harlem, $0.60.

148. A. L. S. and address, and various postscripts, to F. Wemyss, proposing characters to be played by him and his daughter, including "Sir John Falstaff, with Junius Brutus Booth for Hotspur, and Hastings if Booth for Gloster." Fine letter. Rare. Bought by George D. Smith, $3.25.

158. Charlotte Cushman. Famous actress. A. L. S., Edinburgh, Aug. 22, 1869. On personal matters. "I came from Rome with a terror at my heart, & which required time to resolve." Bought by same buyer, $1.

159. — A. L. S., Nashville, April 28, 1850, to Mr. Coleman, regarding rooms. "We have been sad wanderers since we left your hospitable roof." Bought by Mr. Forrest, $0.60.

160. Augustin Daly. A. L. S., New York, March 11, 1872, on his letterhead, to Colonel Brown. "Can you ascertain for me if Vogetlein, the German artist, is disengaged for next season?" Bought by same buyer, $0.30.

161. Leopold Damrosch. Noted musical conductor. A. L. S., Br(eslau), Dec. 27, 1863, on his letterhead, to Fraulein Ottilie Heinke. Conducted the "Arion" Musical Society in New York. Bought by same buyer, $0.30.

165. A. H. Davenport ("Dolly"). A. L. S. Inlaid. With card photo. (As one piece.) Bought by Alfred Becks, $0.90.

166. Edward L. Davenport. Actor. (Two.) A. L. S., 1868 and 1869; also A. L. S. of Mrs. E. L. Davenport. (Three pieces.) "—my first appearance—was in 'Parson Wellido'—at Providence, 1837. The Elder Booth was Sir Giles, and I have a very vivid recollection of the intensity of that great actor for I nearly forgot what I was doing & trembled like an aspen leaf.—I believe there are but five lines in the character & I was receiving as my first salary five dollars per week." Bought by W. R. Benjamin, $1.10.

169. Bogumil Dawison. German tragedian, appeared with Booth in the Winter Garden, 1886 (in which he played Othello, in German; Booth, Iago, in English; Madame Scheller, as Desdemona, speaking alternately German or English). A. L. S., Dresden, 1855, giving his engagements; another A. L. S., Dresden, 1858, inlaid, with address on one sheet. Two portraits, one as Richard III. (As two pieces.) Bought by George D. Smith, $0.35.

171. Ben De Bar. Noted actor. A. L. S., St. Louis, 1874; A. L. S., St. Louis, 1877, asking for newspaper comments on his Falstaff; with playbill of the Brooklyn Theatre, 1876, Ben de Bar as Falstaff. (Three pieces.) Bought by same buyer, $0.10.

172. Madame Ronzi De Begnia. French prima donna, sang in New York. A. L. S., to Mrs. Garrick, making arrangements for a concert in which they would both sing; another A. L. S. Fine portrait. (Two pieces.) Bought on order, $0.10.

173. Charles De Beriot. Famous violinist and husband of Madame Malibran. A. N. S., requesting orchestral accompaniment of his "Air Varie," as he is going to perform it. Also sketch of his life. (One piece.) Bought by Alfred Becks, $0.15.

174. Mlle. Marie Dejaset. Famous French actress. A. L. S.; A. N. S., seven lines and signature; two portraits, in character. (As a lot.) Bought by Mr. Forrest, $0.15.

179. A. D'Ennery. Composer. Two A. L.'s S. With tinted portrait. (As one piece.) Bought by same buyer, $0.35.

186. Carl, Emil and Edouard Devrient. Nephews of Ludwig Devrient, all great actors. A. L. S. of the former, giving list of characters; another A. L. S., 1831; two A. L.'s S. of Emil, 1837 and 1855; A. L. S., 1847, of Edouard; engraved portraits of Edouard and Carl (three). (As a lot.) Bought by same buyer, $1.10.

187. Ludwig Devrient. The Garrick of Germany. L. S., Berlin, 1822, and A. N. S., 1823. With portrait and clipping. (As two pieces.) Bought by W. E. Benjamin, $0.35.

188. Thomas Dibdin. Actor and dramatist. A. L. S., 1826, soiled. Bought on order, $0.40.

189. — A. L. S., London, 1838. With engraved portrait by H. Meyer. (As one piece.) Interesting. "When I shall have been gathered to my predecessors, the intended compliment to the gentlemen of your Troop, in his own autograph, from the Last of the Three Dibdins, may perhaps be regarded with kindness of recollection, according in some degree with the genuine feeling with which I have the Honor to be, etc." Bought by George D. Smith, $0.40.

190. Mrs. Dickens. English vocalist. A. L. S. in third person, London, 1810, to Clementi and Company regarding a bill. Bought by Harlem, $0.50.

193. Gaetano Donizetti. A. L. S., 1843, to M. Pillet, director of the Opera. Interesting. Concerning arrangements with Meyerbeer for the coming season. Bought by Mr. Forrest, $2.10.

197. David Douglass. Famous early American actor, married Mrs. Hallam, built a theatre in New York 1758, played with the famous old "American Company." A. L. S., Oct. 5, 1769, requesting permission to perform "The Maid of the Mill," "The Padlock," etc. Very rare. Bought on order, $15.

198. William Dowton. "Old Dowton." English actor, appeared Park Theatre 1836 as Falstaff. A. L. S. Bought by George D. Smith, $0.80.

205. Mrs. Louisa Drew. Actress. A. L. S. Arch Street Theatre, Philadelphia, 1873, containing some interesting theatrical information; mentions Edwin Forrest, Mrs. Duff, etc. Bought by same buyer, $0.40.

207. Alexander Dumas, Fils. A. L. S., regarding the signature of a water color of which he is doubtful. Portrait, full length, colored. (One piece.) Bought by Mr. Darlington, $0.75.

208. George Du Maurier. A. L. S. Gives sketch of his life, etc. (Trans.) "I was born in Paris in 1834. In 1857 I went to Anvers to study at the Academy of Painting. Unfortunately I lost then the sight of an eye—then on the death of John Leech I became one of the illustrators of Punch." Bought by R. C., $4.50.

209. William Dunlap. American author. A. L. S., New York, Oct. 27, 1832, sending twelve copies of his book ("History of the American Theatre") to Mr. Godey. Bought by Harlem, $1.60.

211. Alexander Dyce. Shakespearean commentator. A. L. S., London, 1837, to the editor of "Frazier's Magazine" (with an accompanying letter), for publication, explaining an error in regard to an edition of "Marlowe," said to be edited by him, with portrait and clipping. (As one piece.) Bought by George D. Smith, $0.60.

218. Daniel Egerton. English actor. A. L. S., 1823, to R. W. Elliston, regarding the serious losses sustained in the Olympic during that season. Fine portrait in character. (As one piece.) "Every possible exertion has been made, I pledge myself and court inquiry. I have tried serious and comic pieces, Opera, Burlesque, Pantomime, Farce, New Pieces, revivals, etc., and yet the receipts . . . have been nearly the same." Bought by same buyer, $0.25.

244. Rose Eytinge. A. L. S., 1880, to Mr. Simmonds, regarding engagements. Inlaid with cabinet photo, signed. (As one piece.) Bought by Alfred Becks, $0.25.

248. Kate Field. A. L. S., London, June 21, 1878, to Mr. Piggott, regarding the Shakespearean memorial performance. Contains an amusing account of her anxiety in regard to the failure of the wire connecting the Telephone Harp from Stratford-on-Avon to repeat the airs in London. Also playbill of the performance. (Two pieces.) The Telephone Harp is described as the invention of F. A. Gower, of Providence, U. S. Bought by George D. Smith, $0.50.

249. Henry J. Finn. Actor, burned on the steamer "Lexington" in Long Island Sound. A. L. S., Georgia, 1823. Long and gossipy letter. Inlaid. Bought by Long Island, $3.75.

251. Clara Fisher. A. L. S., asking Mr. St. John to thank the members of the Saint Cecilia Society for their accompaniment. Small portrait and sketch of her life. All inlaid on one sheet. (One piece.) Bought on order, $1.20.

257. W. J. Florence. Comedian. A. L. S., Boston, May 12 (1856). Bought by Mr. Forrest, $0.15.

258. Maria Foote. Celebrated English actress, afterward Countess of Harrington. Short note, signed "M. F."; part of a letter, two pages in her autograph, and A. L. S. of her father, Samuel P. Foote, manager of Plymouth Theatre; also the signature of her mother. (As one lot.) "If you can keep that fortnight open for me on the above conditions, I shall feel much obliged and will act, as the French say, 'comme une ange.'" Bought by W. E. Benjamin, $0.25.

259. — A. L. S., signed "Harrington," inviting Mr. Mathews to dinner. Inlaid with 12mo portrait on one sheet. (As one piece.) Bought by Alfred Becks, $0.30.

262. Edwin Forrest. A. L. S., Mobile, 1839, to J. W. Wallack, regarding an engagement. Large signature. Bought by George D. Smith, $3.30.

263. — A. L. S., New York, 1860, of Mr. Forrest, on theatrical matters; also A. L. S., 1852, of Catherine Forrest, written apparently just after the divorce, to which she makes allusion. (As two pieces.) Bought on order, $2.25.

275. David Garrick. A. L. S., to George Colman. Personal letter. With engraved portrait, both inlaid on one sheet. (As one piece.) Bought by George D. Smith, $26.

276. Garrick and John Home, the Scotch Dramatist. Letter, commencing Hampton, Aug. 19, 1773, with indorsement on the back in the handwriting of Garrick (the body of the letter apparently written by some one else, possibly Mrs. Garrick), condemning a comedy by John Home; also A. L. S. by John Home, Oct., 1773, in reply. With portrait of Home. (Two pieces.) Bought by same buyer, $1.50.

277. Garrick and Mrs. Siddons. On the 29th of December, 1775, there appeared at Drury Lane for the first time a young country actress named Siddons, who had just finished an engagement at Cheltenham. Her appearance—she played Portia—was a complete failure, and the critics were unanimous in condemning her. This was the first appearance on the London stage, as actress, of the famous tragedienne Sarah Siddons, and David Garrick, who had engaged her, must have felt deeply discouraged. She had been recommended to him by the Earl and Countess of Harcourt, who had been impressed with her acting at Cheltenham. Garrick commissioned his friend, the Rev. Henry Bate, afterward Sir Henry Bate Dudley, to interview her and let him know his opinion. The original letters that passed between them form this item, and are of peculiar interest and value as relating both to events in the lives of these famous actors and to the history of the English stage. The first is an A. L. S. by David Garrick, Hampton, July 31, 1775, addressed "Dear Bate": "If you pass by Cheltenham . . . I wish you would see an actress there, a Mrs. Siddons, she has a desire I bear to try her Fortune with us; if she seems in your eyes worthy of being transported, pray desire upon what conditions she would make a Tryal, & I will write to her, etc." No dramatic enthusiast could wish for relics more valuable and interesting than these letters. (Three pieces.) Bought by George D. Smith, $60.

291. W. S. Gilbert. Composer. A. L. S., Kensington, 1869, arranging the publication of the second series of the "Bab Ballads"; also A. L. S., New York, 1879, on personal matters. Portrait. (Two pieces.) Bought by Mr. Cole, $0.90.

300. Mrs. H. P. Grattan. Actress, played with Kean, J. R. Booth, Macready, Hamblin, Forrest, etc. A. L. S. Memphis, 1861. To her son, announcing probable return to New York. Mounted. Bought by George D. Smith, $0.25.

310. James H. and James K. Hackett. Father and son. Two A. L.'s S. of the former, 1839 and 1864 (the latter regarding Shakespeare's monument in Central Park); receipt in his autograph to Ben de Bar, and signed, 1865; autograph, at Louisville, Ky., April 6, 1850; A. L. S. of James H. Hackett, and his autograph on a separate slip. (As a lot.) Bought by same buyer, $1.50.

311. Thomas H. Hadaway. Appeared at Bowery Theatre, 1831. Various autographs, A. L. S., 1874, etc. One states his first and last appearance, and the last one, written at the age of 78, is pathetic: "The future while on this earth is a sad one—too lame to do much work too old to work with any profit, and too poor to pay help. . . ." Fine card photo from life. (Seven pieces, as a lot.) Bought on order, $1.50.

315. J. O. Halliwell-Phillips. Shakespearean scholar. A. L. S. Bought by George D. Smith, $1.

316. Mrs. Eliza Hamblin. Formerly Mrs. Shaw, appeared at the Park Theatre, 1836. A. L. S., 1853. Interesting letter addressed "My Dear Grattan" (H. P. Grattan?) "Mrs. Scott was with me—very unhappy. John has been off on one of his sprees; she has heard nothing of him for many weeks; received no money and has parted with almost everything."—"I went to Greenwood—my tomb is finished and will, I think, look very handsome."—"Walcot has put up a monument to Miss Clarke (Constantia). "I do not condemn him"—"he had a right to protect her."—"I play in Boston—I am a great pet there," etc. Bought on order, $1.75.

320. W. B. Harrison. Improvisatatore vocalist with Barnum's Museum, 1844. Impromptu autograph poem, 1875, 16 lines and signature; also A. L. S., 1875, with woodcut portrait. (Two pieces.) "For times are changed since Will Shakespeare Black Crook and Monkeys now take here." Bought by George D. Smith, $0.45.

330. Matilda Heron. Amusing A. L. S., 1873. "Good Colonel Allston Brown—or somebody else down there—for the Lord's sake stick my address up somewhere in your office where it can be seen by any inquiring mind. . . . Matilda Heron's address is No. 274 West Twenty-fifth Street, New York city, State of New York, United States of America. Pardon the above levity. I am disgusted with the messengers, letters and personals daily inquiring for me. Where were my friends when I wanted them? Where they can all go now with my best wishes—& that is not to the North Pole! . . ." Bought by same buyer, $0.40.

331. — A. L. S., to Colonel Allston Brown. New York, 1873. "Good Allston Brown! Your kind letter has greatly encouraged me. So long tempest-tost, it is not remarkable I should hail a beacon light. I regret extremely to hear of your poor eyes . . ." Then follows a very interesting account of her trouble of the same nature, etc. Bought by same buyer, $0.50.

332. — A. L. S. on personal matters. (Slightly torn.) Bought by same buyer, $0.40.

335. Thomas Hilson. Actor. A. L. S., 1833, to F. C. Wemyss, regarding "leading ladies": "Even had your wish been expressed earlier, I cannot refer to any females in the market whom I could have ventured upon . . . for a leading stock woman appears to be a commodity d——a difficult to obtain . . . maugre certain little matters of which you being as well aware as myself I forbear particularizing, such thing as 'bond for good behavior' I apprehend you could not very delicately obtain. . . . In fact, leading ladies and interesting young Do. I swear are not to be found hereabouts. . . ." Scarce autograph. Bought by Mr. Forrest, $1.40.

336. Thomas J. Hind. Appeared at the Chambers Street Theatre, 1849; played also at Niblo's and the Old Broadway. A. L. S., New Orleans, Dec., 1870. Among the various experiences of Hind's versatile career was his working when a boy on the same press in London on which Franklin worked. Bought by W. R. Benjamin, $0.20.

337. George Holland. Played at the Bowery Theatre, New York, 1826. A. L. S., 1864. Bought on order, $1.30.

341. Mr. and Mrs. Charles E. Horn. Appeared Park Theatre, 1827. A. L. S. of the former, 1820; portrait in character; two A. L.'s S. of his wife, 1875. (Four pieces, as a lot.) Bought by Mr. Benjamin, $0.20.

353. Laurence Hutton. A. L. S., New York, 1880, to J. N. Ireland, requesting a portrait of Mrs. Duff (for his series of American actors?). Bought by Mr. Darlington, $0.45.

355. Elizabeth Inchbald. Noted English actress and authoress. Her will, written in her autograph and signed, folio, with seal, April 29, 1821, shortly before her death. With engraved portrait. (As one piece.) Bought by George D. Smith, $13.

356. Joseph N. Ireland. Author of The New York Stage. Copy of an autobiographic letter written to Mr. A. Toedteberg, Feb. 23, 1871. Bought by same buyer, $1.

359. Abram W. Jackson. Actor, and manager of the Bowery Theatre, New York, 1845. A. L. S., Brooklyn, 1856, to Mrs. Durang. Bought by Alfred Becks, $0.25.

366. Joseph Jefferson. A. L. S., 1861. "I'm off today—good-bye. God bless you." To Henry Grattan Plunkett. Bought by Mr. Benjamin, $0.25.

375. George Jones. "Count Johannes." A. L. signed "George, the Count Johannes." 1877, to Stephen Fiske. "At our 'official' interview yesterday . . . I omitted to mention, in delicacy to the presence of Lovely Lydia (Thompson), that she was the 'Royal Page to the Prince' in Hamlet. . . . In addition, therefore, to what I spoke of as to her line of talent, is also to be added—Pages—in her Book of Professional Life, her figure being perfect & rivalling La Belle Pauline (Markham)." Concludes with interesting clipping and reference to James Gordon Bennett. Bought by Alfred Becks, $0.65.

376. Melinda Jones. Wife of the Count Johannes. A. L. S., 1874. "I am told Barnum is doing immensely in Boston. Kirk, of the Howard Athenaeum, brought out a piece of the famous scandal case of B(eecher) and T(ilton), introducing them & the lady fair—I came near saying lady liar. The next day the Commissioner of Public Amusements called to put an injunction as injurious to morals. I dare say it made lively times about the theatre." Bought by Mr. Forrest, $0.25.

384. Charles Kean. A. L. S., 1839. (To Wemyss) "At present I can give you no reply, as Mr. Wallack has written . . . regarding an engagement." Bought by Mr. Cole, $0.25.

386. Mrs. Charles Kean, Ellen Tree. A. L. S., regarding engagements. To Mr. Wemyss, and a draft of his reply. Inlaid. (As one piece.) Bought by same buyer, $0.50.

387. — A. L. S., London, 1848. To the elder Sol Smith. Long and interesting letter on theatrical gossip. Mentions Charlotte and Susan Cushman, the acting of Americans in England, etc., gives reasons for Macready's unpopularity—"he could scarcely get a company together to act for his benefit, which . . . was got up by Forster of the Examiner and Charles Dickens, hawking about a petition for gentlemen to sign to induce Mr. Macready to act once more before he left for America." Mentions the French Revolution, Queen Victoria's intention to build a small theatre in Windsor Castle, of which her husband (Charles Kean) has been a made director, etc. Bought by George D. Smith, $1.50.

388. Edmund Kean. A. L. S., Paris (11 July, 1824). A confidential letter to his legal adviser, Mr. Vizetelly, regarding the action of Alderman Cox. Accompanied by printed copy of another like letter to Mr. Vizetelly. Inlaid. "I am astonished at your alarm, at the literary exposition, & dare say many of my letters are very silly and will create some laughter in a court of justice, but they are not more preposterous than those of greater men, . . . the Duke of York, Anglesea, etc., etc., . . . I must avoid Drury Lane Theatre till my return from America, all else is 'Leather & Prunella.'" Bought by same buyer, $12.

389. — A. L. S. (1825—or 1826?). To his old friend Billy Loveday, said to be unpublished. Written in a shaky hand, very fine letter, particularly under the actual conditions. He was, to quote his own phrase, "in the h——l of a hobble" just prior to the trial. But when he heard of Loveday's reduced condition, he went to him at once; Loveday was not at home, but he left with his wife substantial evidence of his boundless generosity to his brethren of the profession. Bought by same buyer, $5.50.

390. Mary Kean. Wife of Edmund Kean. A. L. S. In the postscript she says: "Will you have the goodness to send the enclosed three shillings to Charles with my love and his papa's?" To Miss Porter. Bought by same buyer, $3.25.

391. — Another A. L. S., by Mary Kean. Also to Miss Porter. "Mr. Kean is going out for an airing—poor fellow, he has had a terrible fit of illness, but is now getting well fast, tho not able as yet to attend the Theatre." Bought by same buyer, $2.

393. — An ardent love letter to Kean, written on 4pp., 4to, without signature, dated Nov. 1 and postmarked Liverpool. Sent to America, it bears another postmark (the American?) with date Feb., 1827, showing the original date of the letter must have been Nov. 1, 1826. It uses the most endearing terms to Kean, and is evidently written by one who was intimate with him. Endorsed on the outside is the "Misses Scott." With seal in fine condition, bearing a crest. Bought by same buyer, $10.

394. — Tempest Hazard Carey. Uncle of Edmund Kean. A. L. S. (1825). To R. W. Elliston. A bitter attack on Edmund Kean, accusing him of ingratitude, etc., and begging help. Stating that he had "supplied all the family with the necessaries of life for more than 20 years." Bought on order, $1.

396. Laura Keene. Noted actress. A. L. S., 1872. Bought by W. H. B., $3.25.

397. Frances M. Kelly. English actress. A. L. S. With engraved portrait by Rogers, in character. (As one piece.) Bought by Mr. Forrest, $0.50.

399. Charles Kemble. A. L. S., 1823, addressed Mr. Barnes, Marshalsea. "Your absence will put us to considerable inconvenience—return to your duties as soon as you are set at liberty." John Barnes was evidently imprisoned in the old London Marshalsea. In 1816 he had made his first appearance in America at the Park Theatre. Bought by George D. Smith, $0.35.

400. — A. L. S., Philadelphia, Oct. 30, 1832, to William Warren, expressing his inability to play at his benefit. With portrait, inlaid on one sheet. (As one piece.) Bought by same buyer, $1.

402. Fanny Kemble. A. L. S. Signed Frances Anne Butler. Bought by same buyer, $0.75.

403. John Philip Kemble. A. L. S., 1789, to a playwright, explaining his refusal of the "Friend's Tragedy." "I do not think the Play would have the least chance of drawing the Town to the Theatre—as to my Reasons for this opinion, I am not bound to write critiques on the Plays I read, nor will I—God knows it is misfortune enough to be obliged to read them." Bought by Mr. Forrest, $1.90.

404. — A. L. S., regarding a visit to London. Inlaid. With engraved portrait as Hamlet. (As one piece.) Bought by George D. Smith, $1.

405. Stephen Kemble. A. L. S. (1818), to John Howard Payne. Inlaid. "I believe you have recapitulated the terms of our agreement for the Tragedy of Brutus very correctly; I make but one objection to the Cast of the Play: I cannot suffer my son (H. Kemble) to act the Character of Sextus. I cannot allow of his being so degraded in his Profession." The play was produced on Dec. 3 and Henry Kemble, after all, took the part of Sextus and was hissed off the stage, the play being only saved by Kean's acting. Payne got £183 for the play (he was then a prisoner in the Fleet), and as Kean liked the part it was repeated several times, bringing in about £10,000 to Drury Lane. Kean presented Stephen Kemble with a gold snuffbox, having engraved on it a part of the tragedy. Bought by Mr. Benjamin, $0.90.

411. J. Sheridan Knowles. Noted dramatist and actor, appeared America 1834. Two A. L.'s S., 1835-6, on theatrical matters. (As two pieces.) Bought by same buyer, $0.40.

423. Jean Davenport Lander. Appeared Richmond Theatre, New York, in 1838, aged eight years. A. L. S., 1887. "If you have a playbill or any newspaper scrap of the first representation of one of Robert Browning's poetical plays in the United States . . . at the Chestnut St. Theatre, 1854, with myself the Colombe, J. H. Taylor and I think John Gilbert, etc., . . . you will greatly oblige." Bought on order, $1.

427. Lily Langtry. A. L. S., written on letterhead, with her monogram. Portrait. (As one piece.) "I played 'Julia' in The Hunchback on Saturday 1st time & had a perfect ovation after the play—no one had hitherto given me credit for either feeling or power but I think I fairly proved myself possessor of both—but time will tell." Bought by George D. Smith, $2.

436. Chistopher Lee Sugg. Ventriloquist, father of Mrs. J. H. Hackett. A. L. S., 1826. Bought by Alfred Becks, $0.50.

437. E. Legouve. Noted French dramatist. A. L. S., 1832. With fine proof portrait. (As one piece.) Bought by Joseph Hartley, 0.50.

438. Henri Louis Lekain. Famous French actor, described as being the equal of Garrick. A. L. S., 1752. Fine and rare. Bought by Mr. Forrest, $1.20.

439. Frederick Lemaitre. Famous French actor. A. L. S. With two portraits and clipping. (As one piece.) Bought by John Malone, $0.50.

443. James Lewis. Actor. A. L. S., 1866. Full of theatrical gossip; mentions Davenport, Elisler, Forrest, etc. "Miss Kate Bateman (the biggest fraud ever practiced on the American public) is drawing crowded houses as Leah. . . . Ditto Booth. The Latter however is no fraud. . . . When do you think of coming to New York? It is a large village with no Sociability." Bought by George D. Smith, $7.

448. Jenny Lind. A. L. S., London, 1864, of Otto Goldschmidt, husband of Jenny Lind. Bought by Mr. Cohen, $1.40.

449. — A few bars of music, written and signed both by Otto Goldschmidt and Jenny [Lind] Goldschmidt, dated Breslau, 1858. With portrait of Otto Goldschmidt. (As one piece.) Bought by John Malone, $1.

463. George W. Lovell. Actor and author, wrote "The Wife's Secret," etc. A. L. S.; also playbill of the first performance of his play, Love's Sacrifice, with scenes from the play. (Three pieces, as a lot.) Bought by George D. Smith, $0.25.

464. Pauline Lucca. Famous operatic singer. A. N. S., on her letterhead. With portrait. (As one piece.) Bought by Mr. Cohen, $0.25.

465. N. M. Ludlow. Actor and manager. A. L. S., St. Louis, 1880, to J. N. Ireland regarding autographs of J. B. Booth, Hackett, etc. With cabinet photo. (As one piece.) Bought by Mr. Forrest, $1.20.

466. Eugenia Lupo. Dancer, Grand Opera House. Two A. L.'s S., 1872-77, and two photographs in costume, finely colored by hand. (Four pieces, as a lot.) Bought by Alfred Becks, $0.35.

471. John McCullough. A. L

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

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VAUDEVILLE NOTES FROM LONDON.

Those interested in vaudeville have found much food for thought in the result of the special matinee given by Oswald Stoll at the Holloway Empire a short time ago for the purpose of giving ambitious amateurs a chance to show what they could do. Less than one-tenth of the applicants showed even the slightest traces of a talent that would entitle them to regular engagements at the cheapest class of houses. Even the best of those who seemed to have any ability were far inferior to the average beach minstrel who performs at the seashore resorts during the Summer. There was a tremendous crowd on hand to see what the tyros would do, and they were well repaid by witnessing an exhibition that is seldom duplicated. This matinee effectively disposed of the idea that there is an abundance of unused talent lying about waiting for astute managers to bring it forward, and the vaudeville caterers will continue to be extremely skeptical when the merits of new acts are extolled by interested parties.

In the new spectacle at the Hippodrome called The North Pole, several trained Polar bears are used to advantage. They do several tricks and wind up by sliding down a chute into the big tank.

Madge Lessing, who has been at the Coliseum since the house was opened, closed her engagement on May 13. She will rest until July 31, when she will return to the same house in a new song-scene called "The Battle of the Flowers," written for her by Bernard Rolt.

Among the American turns that have recently scored at the Empire are Bailey and Madison, the comedy acrobatic sketch team, and Leona Thurber and her ebony assistants.

The fifteenth annual dinner of the Music Hall Benevolent Fund took place on May 7, with Hamar Bass in the chair.

An epidemic of burlesques on Hamlet has struck London. The latest is at the Coliseum, with Walter Passmore, Watty Brunton, and Marguerite Broadfoote in the leading parts. An idyl called The Princess and the Troubadour, with a cast, including Topsy Sinden and Winifred Hare, is also a new feature at this house.

The sketch muddle is still unsettled, a hitch having occurred in the negotiations that had been progressing with great smoothness. Just as everything seemed to be settled objections came in from both sides, and it will take some time for the matter to be straightened out.

Ollie Young and Brother and the Casino Comedy Four were well received at the Coliseum.

At the Lyceum recently Alice Raymond and John Kurkamp, Lizzie B. Raymond, and Frankie Bailey and her girls made hits.

J. W. Cragg, the famous acrobat, announces the arrival of still another addition to his already large family.

At a meeting of the Music Hall Artistes' Railway Association held the other day, it was announced that the membership now numbers 11,755. This association has been of untold benefit to performers, as they obtain special rates on all railways, and other valuable concessions.

The Empire Theatre will be closed for the Summer for extensive alterations and improvements. Acrobatic acts will be cut out of the programmes when the house reopens.

THE BOER WAR AT BRIGHTON BEACH.

Several thousand invited guests, including newspaper men, politicians, city officials, and military celebrities, were present at a full-dress rehearsal of the Boer War on Friday evening. This is the latest thing in the way of Coney Island amusements, and its promoters have spent a great deal of money in putting it on in proper form. The Boer War was one of the big money-makers at the St. Louis Exposition, and it is likely that it will duplicate its success at Coney Island. A space covering twenty-five acres, situated behind the bathing houses at Brighton Beach, has been transformed into a South African veldt, with kopjes and other things that are indigenous to the land of the Boer. Immense pieces of scenery, built and painted on the ground, help to lend an air of realism to the surroundings. The grand stand seats 28,000 people, so that there will be no danger of having to turn away money from the gate.

The Boer War is a reproduction of the late unpleasantness in South Africa, and the management claims that the men taking part all have seen service in the famous battles that took place on the veldts. The guns and other things used in the spectacle were all brought from South Africa and have been used in actual warfare.

The spectacle is a big attraction in every way, about 1,000 men and 150 horses being used. The entertainment resembles in many ways the one given by Buffalo Bill, except that there is a great deal more shooting, and the heavy field guns make an unearthly din. The various military men are introduced by an orator with leathern lungs, and they ride up before the grand stand to acknowledge the applause. The central figure, of course, is General Piet Cronje, the famous Boer fighter, and he received an ovation. Frank E. Fillis made a great hit with an exhibition of horsemanship on a very fine animal, that did many fancy steps in time with the music of the band. The programme includes reproductions of the battles of Colenso, where the British were disastrously defeated by the Boers; Helvetia, where General Viljoen captured 500 British and their naval gun; General De Wet's escape through a cordon of British troops, and the battle of Paardeberg, with the surrender of General Cronje.

The battle scenes were very realistic, and women with delicate nerves shuddered as the cannon thundered and the Gatling guns rattled out their volleys, while the well-trained soldiers fell dying in picturesque poses. When all the mimic fighting was over the troops lined up in a grand final tableau, while the band played "The Star Spangled Banner."

The Boer War is a very expensive entertainment, and unless the public gathers in exceptionally large numbers twice a day it is hard to see how it can be made profitable. However, with fine weather and the immense throngs that go to Coney Island during the Summer months, it is likely that the attraction will enjoy great prosperity.

GIRL ACROBAT DISAPPEARS.

Martha Kruse, an acrobat who is a member of the Telma Trompe that has been playing at the Hippodrome, disappeared a few days ago, and several detectives are making efforts to locate her. She was apprenticed to Adolph Telma, the manager of the troupe, and lived with Telma and his wife at a boarding house in this city. On Thursday a messenger boy brought a note to Telma from the girl, in which she informed him that he need not look for her, as she did not intend to return. Her home is in Hamburg, Germany, and it is thought that the attractions of life in America have caused the girl to decide to remain here, instead of returning to Europe.

ST. LOUIS THEATRE JOINS CIRCUIT.

George J. Kraus, President of the Eastern Association of Burlesque Managers, announces that another theatre has been added to the list controlled by his organization. The house that has been secured is L. M. Crawford's Fourteenth Street Theatre in St. Louis, Mo. The circuit now comprises thirty first-class burlesque houses, and the Eastern Association has options on several other Western theatres, the contracts for which will be signed within the next ten days.

VAUDEVILLE JOTTINGS.

Pearl and Violet Allen were especially successful last week at Hammerstein's with their encore, which they have improved greatly of late.

Violet Dale has a new song in preparation which she hopes will make a good impression. The words and music are being written and composed especially for her use, and the song will not be published.

Thomas J. Ryan and Mary Richfield finished an extremely successful season on Sunday evening at the Victoria, and departed at once for their Summer home on Long Island, where they will rusticate until the dog-days are over.

Captain Jack Bonavita, who was terribly injured at Dreamland last Summer, by one of his lions, has returned to the scene of his encounter, and is again taming the fierce beasts of the jungle in the Bostock arena. He is reaping the benefit of his narrow escape from death by seeing his name in display type in the posters used to advertise the exhibition.

Phroso, who recently returned from Europe, is taking out his own vaudeville co., and opens at the Savoy Theatre, Atlantic City, May 29. The co. consists of Epps and Loretta, Pearce Brothers and Pearce, Baroness von Tummy, Phroso, Dixon and Anger, Foster and Williams, Ten-ji Japanese Troupe, and Charlotta Weaver and Lorimer Johnstone in A Romance and a Hold-Up.

Master Richard Cubitt is originating the part of Little Dick in Alice Davenport's new sketch, Now, which is being played at Keith's Union Square this week.

Rumors are in circulation to the effect that several wealthy Frenchmen in this city will build a theatre in the neighborhood of Broadway and Forty-first Street in which vaudeville in French will be the attraction.

The programme at Keith's Cleveland house this week includes Jean Marcel's Art Studies, Kathryn Osterman, Katie Rooney and her Yankee Doodle Girls, Haines and Vidocq, Three Nevarros, and Metcalfe and Paddock.

Edward Marsh, of Marsh and Sartella, write that they will be with The Sleeping Beauty and the Beast again next season. Miss Sartella will play Princess Beauty and Mr. Marsh will play the parts of Doctor Squills and President Petite. They made individual hits with the co. and were signed for three years after they opened last season. Miss Sartella is to be featured next season with special paper. The press in every city played last season agreed that Miss Sartella's voice and appearance should make of her a star in musical comedy. Mr. Marsh leaves New York May 29 to join his brother, Charles Marvelous Marsh, the high diving cyclist, to act as business-manager and general representative of his interests with the Parker Carnival co., of which Marvelous Marsh is the star attraction. They were obliged to cancel thirty-two weeks' booking in South Africa and England. Mrs. Marsh (Rose Sartella) will accompany Mr. Marsh on his Summer tour.

A Raspberry "Bush" was installed at Richmond, Ind., May 19, on the stage of the Phillips Opera House after the performance. The "Bush" starts out with thirty-three charter members. Those having charge of the installation and initiation were Mr. and Mrs. Lew Seeker, Mr. and Mrs. James Brady, Mr. and Mrs. Forbes, and Ben Omar. When the work of initiation had been completed a banquet was served, after which the stage was cleared and the Raspberries danced until a late hour, the music being furnished by Brother W. C. Smith's orchestra. The charter members are Dr. W. W. Zimmerman (Mayor of Richmond), O. G. Murray (owner of Phillips Opera House), Charles Blair (general passenger agent C., C. and L. R. R. R.), James Stillwell (proprietor of the Raspberry Hotel), Paul Harteorn, Big Raspberry; Ernest Rank, Little Raspberry; O. G. Murray, Secretary and Treasurer; Jora Iring, Inner Door; Roy Wenger, Outer Door; John Long, Charles Turner, Harry Thomas, Edgar Engle, Ed Hamilton, Arthur Myers, Rolla Beck, Harry Mitchell, Fred Hilton, William Gaffey, Agnes Clark, Mildred Hawke, H. S. Carter, Frank Newman, Carl Wadman, Walter Craighead, Elmer McConaha, W. C. Smith, Ernest Renk, Charles Bymaster, George Goodwin, Bobby De Rue, Miss Fraser, Eddie Carrel, Harley Lane, Clarence Wiggins.

The Alhambra will close for the Summer at the end of next week and the building will be put in thorough order for reopening in the Fall. The roof-garden will not be opened until next Summer.

It is rumored that Hurtig and Seamon will manage the Yorkville next season and will present high-class vaudeville at that house.

(For other Vaudeville Jottings see page 9.)

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—With the Haymarket closed and an extravaganza to be produced at the Chicago Opera House in two weeks, vaudeville in Chicago is approaching its Summer condition of one theatre open—the Olympic. Chicago Opera House bill week May 29: Twelve Woodland Nymphs, Wilfred Clark and co., George Monroe, De Serris Art Studies, Mathews and Ashley, Baby Lund, Ferguson and Mack, Flo Adler, Thorne, Spingold and co., John A. West, Bodd Brothers, Nat Gill, Comedy Three, Roland Traverse.——Olympic: Eight Vassar Girls, William Gould and Valeska Surratt, Clara Ballerini, American Comedy Four, Harry Jackson and Mabel Bardine, Melville and Conway, Linsay's dogs, Von Klein and Gibson, the Alarcons, Colville and MacBride, Bert and Bertha Grant, Flory Edmunds, Jennings and Jewell, Brothers Barker.——Opening bill at Ravinia Park next week: Marguerite Sylva, Professor Rugg's liquid air experiments, Powell's marionettes, Lew Sully, Mallory Brothers, Brooks and Holliday, McMahon's Minstrel Maids.——Items: F. H. Buck has been appointed business-manager of Ravinia Park.—Griff Williams and Vanola Melburn were in town en route East and will play Pastor's, New York, 19-25.—Sidney Euson, who was manager of Jack's, is going to Europe with Mrs. Euson. He says the theatre will be continued in a new location in the Fall.—Several outdoor amusement resorts open to-night and to-morrow, including the Coliseum, where Manager Stewart Spaulding has a big and handsome surprise in store in the shape of a massive colonial house front at one end of the big building and a mountain scene with a clever cascade illusion at the other end. Weber's Band will play on what appears to be the porch and steps of the mansion. Arbor effects, vines, real trees, fountains and statuary make the great room beautiful and inviting.—Marguarite Sylva was very well received at the Chicago Opera House this week.—Ward and Curran made their usual hit and Paulton and Doley's bicycle act went very well.
O. L. COLBURN.

BOSTON, MASS.—Keith's will have an especially strong bill week May 29-3, in which Lafayette and his co. will be the leading feature. In the bill will be George Evans, Callahan and Mack, Otto Brothers, Louise Brenany, Meehan's dogs, Dailey and Fletcher, Marguerite and Hanley, Walter Daniels, Browning, Welp and co., Morton, Temple and Morton, and the biograph.——Next week will be the last of the vaudeville season at the Empire, as the Summer will be devoted to musical comedy. Edgar L. Davenport will be the topliner with The Only Way, and others will be Billy B. Van and Rose Beaumont, Five Nosses, the Three Yoscarys, Raymond and Caverly, Ned Nye and his dancing girls, Phillips and Landers, Wood Brothers, the Two Baileys, and the vitagraph.——The Summer stock co. at the Palace will continue, with a change of bill. Constance Windom, one of the leading burlesquers, attained more celebrity last week than any player ever to appear in the history of the house.——In the bill at the Howard Athenaeum will be Mason and Keeler, Melvin Brothers, Sandy Chapman, Robinson and Grant, Hathaway and Walton, Balyea, Collins and Hawley, Charley Farrell, Alf. Hall, Ash and Phillips, Frederick, the kinetograph, and the burlesque co. in The Hypnotists.——The new Henry Burlesque co. will be at the Columbia, with Bessie Clifford, the La Jessee, Conroy and Manning, Sisters De Grafft, and Leo Welch to supplement The Arrival of Dr. Osler and The Klondike Millionaires.——With the stock co. at the Lyceum will be George H. Diamond, Inman and Mitchell, Lillian Held, Sam J. Adams, and Will H. Browning. The burlesque will be on Chimes of Normandy.——The engagements at Austin and Stone's are: Constance Sheldon, Cecil Earle, Edith Sortonia, Violette Dale, Ines Bayard, William Hafford, Mark Clancy, George Whalen, Gibney Sisters, the Everetts, Castle and Cogan, Hall and McAvoy, Carroll and Wilson, and the Powell Comedy company.——Items: Taylor Holmes, of the Strongheart co., will spend the Summer in vaudeville, giving his imitations.—June 17 will see all the vaudeville open air theatres in full swing for the Summer.—Fred St. Onge has completely recovered from his recent accident and is doing his bicycle act as well as ever.
JAY BENTON.

JERSEY CITY, N. J.—Bon Ton Theatre (Thomas W. Dinkins, mgr.): A house co. was put on May 22-27 to good business. Madame Herrmann headed the list, and she is fine, with a number of new tricks. John Geiger is clever on the violin. Barr and Evans do a good sketch. The Electric Comedy Four are a hit. Eddie Girard and Jessie Gardner appear to advantage in a fine sketch. Georgie O'Ramey is a capital serio-comic. Edwin Latell is a quaint musical comedian, and the Zarrow Trio are great bicycle people. The bill gives great satisfaction. Booked 29-3 are Charmion, Harrigan, Emmett Devoy and co., the De Anos, Ellsworth and Burt, Harry Brown, Evelin Fenner, and the Three Keatons.——Washington Park Theatre (Bayonne; E. A. Schiller, mgr.). Appearing 22-27: Cunning, the jail breaker, who is a wonder; Swift and Barton, comedy musicians; Fields and Woolley, good German comedians; De Estelle Sisters, song and dance; the Boldens, colored song and dance; Georgette, a good serio-comic; Parker's dogs, and Jane Courthope and co. in a fine sketch. Business excellent.——Items: Manager Tom Dinkins has two stock cos. to open; one at Chicago 29 and the other at Boston 29. He will have four cos. out next season, besides managing two houses.—Jersey City Lodge, T. M. A., had a benefit at the Lyric Theatre, Hoboken, 21. A fine bill was presented by Louise Marshall and Dottie King, John A. Driscoll, Booker and Corbley, the Mascottes, Casey and Leclair, Dolan and Lenharr, Flossie Allen, Edwards and Bliss, Pauline Edwards and her picks.
WALTER C. SMITH.

PHILADELPHIA, PA.—Keith's New Theatre continues to profitable patronage. Beginning week May 29 the attractions include McIntyre and Heath, Oberstetter Troupe, Snyder and Buckley, Spessardy's bears and ponies, Foy and Clark, George W. Day, Valvero's Fort Arthur, and Delphino and Delmora. This house will remain open all Summer, as usual.——At the Trocadero Watson's Oriental Burlesquers are doing a splendid business. The Broadway Burlesquers book for week 29 and Miner's Americans June 5.——The Lyceum is keeping up a good record with first-class burlesque. Black Crook co. week 29.——B. F. Keith has leased the Bijou for a term of five years at an annual rental of $18,000 to George W. Rife (of Kiernan and Rife), who will open the house in August, playing the Empire circuit attractions exclusively. This will make three theatre in the Quaker City devoted to burlesque combinations.
S. FERNBERGER.

SAN FRANCISCO, CAL.—At the Orpheum May 14-21: Charles H. Burke, Grace La Rue and the Inkey Boys, Henri French, Charles Barry and Huida Halvers, John Birch, Emmett Corrigan and co., Lavender and Thomson, Les Dahlias, Madame Slapoffski, and the motion pictures.——At the Chutes 15-22: John T. Chick and co., the Sidonas, Fanny Donovan, William J. Kurtis, Mabel Lamson, Charles Bigney, and animatiscope.——At Fischer's 15-22: Howard Thurston, the magician, is packing the houses at every performance and his engagement has been extended for two weeks longer. Thurston is the highest priced artist that has ever appeared at this house. The balance of the bill is very creditable. Next week as a special attraction Lottie Gilson will appear.
OSCAR SIDNEY FRANK.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): A splendid bill to the usual packed houses week May 15. May Vokes and co. in A Model Maid, Blondell and West in The Lost Boy, Klein, Ott Brothers and Nicholson, Kings of Melody, William Tomkins, topical talks; Jack Norworth, monologist; Louise Dresser, comedienne; Lydia Yeamans Titus, and the motion pictures.——Items: E. A. Fischer, formerly of San Francisco, has opened his 10 cent vaudeville and burlesque house on First Street, between Spring and Main streets. Good performances for the price are given and the patronage has been most gratifying.—Another 10 cent. house called the Angelus Theatre, devoted to vaudeville, has started its career in the remodeled Turner Hall on Main Street, near the Belasco Theatre.
DON W. CARLTON.

HARTFORD, CONN.—Poli's (S. Z. Poli, prop.; Louis Kliby, mgr.): The week of May 22 has been a record breaker; S. R. O. at every performance. Corona, the magician, made a big hit with his magic act, which was replete with novelties and magnificently staged. Others were A. O. Duncan, World's Comedy Four, Carita Day, Dudley and Chesleyn, Edwin Keough and co., and the Twelve Navajo Girls.——Item: Mrs. F. C. Looser, Mrs. Paul Schoenburg, and Mrs. John Murphy, of this city, sisters, and well known in amateur and social circles, will enter vaudeville professionally for one week only, beginning 29, when they will present a sketch which they have played several times with great success at charity entertainments.
A. DUMONT.

KANSAS CITY, MO.—The downtown vaudeville houses are all closed now with the exception of Yale's, the Majestic and National having finished their seasons May 21. However, Forest, Electric, and Fairmount parks will all furnish this line of entertainment during the Summer, so the followers of the specialty performance will not be without plenty of amusement.——At Hopkins' Forest Park 21-27 a good bill drew large crowds. The Pekin Zouaves were accorded topline honors and won applause. Others were Crawford and Manning, Phyllis Allen, Apollo, and Fred and Annie Pelot, all of whom were well received.
D. KEEDY CAMPBELL.

CLEVELAND, O.—Keith's (L. M. Eirick, mgr.): The bills at this popular house continue to be as strong as ever. This theatre will be entirely overhauled during the Summer and made more attractive than it is now in many respects.——A. Wise Guy comes to the Star Theatre May 29-3.——Ingersoll's Luna Park has been crowded since the opening 18. In addition to the many novelties the following special attractions are added: Ingersoll's Red Cockades, Kitamura Japanese Troupe, Haidabula Russian Troupe, Gertrude Breton, and Helen Florence Hahn. The White City at Manhattan Beach opens 29.
WILLIAM CRASTON.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): For the week of May 22-27 the following bill will be offered: Joseph F. Sheenan, Walter C. Kelly, Duryea and Mortimer, Young and De Voie, Dixon, Bowers and Dixon, Tyce and Jermon, Tasmanian Troupe, Rose Aguinaldo, Rice Family, Alton and Thelma Henderson and Ross, La Belle. Business during this week has been large, but not up to the standard.——Luna Park will open 5 instead of May 25, as formerly announced.
ALBERT S. L. HEWES.

WASHINGTON, D. C.—Watson's Oriental Burlesquers is the attraction at the Lyceum May 29-3. Heading the co. are W. B. Watson, Jeannette Dupre, West and Williams, Lassard Brothers, Rice Sisters, and Rogers and Marguerite.——Item: William J. Kerngood, for the past three years the director of the orchestra at Chase's, has gone to New York. He was tendered a farewell dinner by several friends and was presented with a gold watch.
JOHN T. WARDE.

MINNEAPOLIS, MINN.—The Dainty Duchess was the bill at the Dewey week May 21, the olio being Hurd and Fowler, Frederick and Frederick, James and Sadie Leonard, Charles Robinson, Bennetta and Belair. Business was fair.——The Unique had Davey and Phillips, Irene Mason, John Murtha, Frank E. McNish, Heclow and Wheeler, Lane and Susinetta, and pictures.——Orpheum: Dark.
CHARLES M. LANE.

TORONTO, CAN.—Shea's (M. Shea, mgr.): Good bill and well filled houses May 22-27. Claude Gillingwater, North and Nicholson, Sabel Johnson, Charlie Case, Ward Baker, Russell and Tillyons, the kinetograph, and Caicedo.——Star (F. W. Stair, mgr.): Robie's Knickerbockers are drawing fair sized crowds 22-27.
STANLEY McKEOWN BROWN.

NEWARK, N. J.—Proctor's, May 22-27: Joe Welch, Cole and Johnson, Dollar Troupe, Anna Layng and co., Musical Tobins, Boattino and Stevens, Wesson, Walters and Wesson, Kenyon and De Garmo. Usual big houses.——Waldman's: Wine, Woman and Song 22-27. Black Crook Burlesquers 29-3.
GEORGE S. APPLEGATE.

BUFFALO, N. Y.—Shea's week May 22 offered: Davis and Macauley, Adgie and her lions, Julian Eltinge, St. Felix Sisters, Bennett and Rich, Al. Lawrence, Dixon, Bowers and Dixon, Orpheus Comedy Four.——Lafayette week 22 presented The Bowery Burlesquers.
P. T. O'CONNOR.

PROVIDENCE, R. I.—Westminster Theatre (George H. Batcheller, mgr.): The Robin Hood, Jr., Burlesquers May 22-27 gave a fair bill to good houses. European Sensation co. 29-3, with benefit 29 to Treasurer Harry Parkin.
HOWARD C. RIPLEY.

LANCASTER, PA.—Woolworth Roof-Garden (John B. Peoples, mgr.): Business continued large May 22-27, and the following bill pleased: Maxwell and Dudley, Cook and Sylvia, Gardner and Stoddard, Libbey and Trayer, Tom Gillen, and Mr. and Mrs. Mark Murphy. For 29-3: Burke and Dempsey, Mr. and Mrs. Perkins Fisher, Al. Fields, Adamini and Taylor, Ethel Robinson, Nessen and Nessen.——Family Theatre (Edward Mozart, mgr.): Business very large 22-27. Claud and Fannie Usher and the Bootblack Quartette scored, and Hughes and Hazelton, the Holdsworths, the Eldons and Mr. and Mrs. Victor-Ill also pleased. The Family closes 27. Manager Mozart will open Rocky Springs Park Theatre 29-3 with Madame Schell's lions, Johnson, Davenport and Lorella, Bunth and Rudd co., Grace King, Burke's musical dogs.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.; J. H. Docking, res. mgr.): The imitations given by Katie Rooney have delighted large audiences week May 22-27, and the Eight Yankee Doodle Girls have helped with singing and dancing. Nat Clifford, the coster singer, was the star, however, and his clever dancing and novel business should give him a prominent place on any bill. He is one of the best in his line. The Trans-Atlantic Four, Musical Lovers, Sam Elton, Devine and Williams, May Durrea and W. A. Mortimer, and the electrograph completed a good bill. Week 29-4: S. Miller Kent and co., Mosher, Houghton and Mosher, Orth and Fern, Happy Jack Gardner, Josie and Willie Barrows, Minerva, Brown and Bartoletti.

ELIZABETH, N. J.—Lyceum Theatre (Edwin Elror, mgr.): W. J. Plimmer's Vaudeville co. May 22-27 to excellent business. Bill comprised Bartlett and Earle, Mamie Harnish, Barlow and Darling, Latimore and Leigh, Breakaway Barlows, James B. Donovan, and Harry La Marr and co.——Item: The local musical union demanded that W. J. Plimmer, managing the Summer vaudeville at the Lyceum, hereafter have an orchestra of five pieces at every performance. The union, which is affiliated with the Trades Council, made a peremptory demand and stated that unless the management put the orchestra in the stage hands would be called out. Mr. Plimmer did not care to fight the union and will close the theatre.

PEORIA, ILL.—Main Street (Davis and Churchill, props.): Week May 21-27: Colville and McBride, Peter J. Smith, Raymond Merritt, Jennings and Renfrew, Pauline Slosson, and Downey and Willard. Immense bill; big crowds.——Weast (C. F. Bartson, mgr.): Sam and Ida Kelly, Clint and Bessie Robbins, Olson Brothers, Juggling Matthieus, and Harry Harvey. Fine; big attendance.——Jacobs' (A. F. Jacobs, prop.): Business and bill good.——Item: Main Street Theatre will close season 27. Many improvements will be made, including boxes and extra exits.

NEWPORT, R. I.—Sheedy's Freebody Park Theatre (Charles F. Cook, mgr.): The fourth season opens 5 with Edwin Keough and co., Cain's dogs, Ila Grannon, Transatlantic Four, Nat Clifford, Ellis-Nowlin Trio, Rogers and Hurst, and the vitagraph. Leo Sheedy will come from Sheedy's Bijou, Fall River, to lead the orchestra of nine pieces, and William Gifford from the Sullivan, Harris and Woods staff, is stage manager.

OKLAHOMA CITY, OKLA.—Delmar Garden (C. W. Slater mgr.): Week May 15, Union Forever and A Man from the East. Benefit for the Snyder cyclone sufferers 19, when entire receipts, $215, were donated them. Business fair.——Item: C. W. Slater returned 20 from Dallas, where he leased the Texas State Fair Grounds and will open Summer amusements and repertoire 4. All concessions and privileges will be controlled by the management.

DANVILLE, ILL.—Bijou Theatre (Walter Endall, res. mgr.): Business is first-class. Every turn for the past two weeks has been good. Wahlund and Tekla, George W. Stewart, Bonlyn and Ward, Bessie Taylor, Clement Johnstone, and the kinodrome pleased.——Wonderland Park (George Breinig, res. mgr.): Opened 21 to an immense crowd. The people week 21-27 are: Weber Family, Three La Moines, Dubec's dogs, Smith and Avado, Nero, and Belle Belmont.

RICHMOND, IND.—Gennett Theatre (Swisher

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"The much heralded J. C. Nugent and Co. in 'The Rounder,' topliner at the Portland, is easily the hit of the bill. He has delicious comedy, discretion, authority. It is the best sketch yet seen here."—Portland Express.
29th, Shea's, Toronto. 5 and 12 open.

and Beitzel, mgrs.): Week May 22: The Leslies, Feasley, Hawthorn Sisters (musical act), Quillvans, Besanko and Radely. Good business and performances.——New Phillips Theatre (O. G. Murray, mgr.): Stapleton and Chaney, Daisy Le Dale, Cleans, and Tony Ryder's monkeys pleased good business.

MAHANOY CITY, PA.—Family Theatre (Harry D'Esta, res. mgr.): Continues to draw largely and please. Bill May 22-27: Madame Schell's lions, Delforelli and Glissando, Whitely and Bell, Edwards and Kernell, and Bevan and Desmond. Week 29-3: Vanos, Brothers Latell, Tancan, Felix and Claxton, the Holdsworths, James and Davis.

MADISON, WIS.—Flom's Theatre (Fred Flom, mgr.): Week of May 22 Vera Hall, Corbett and Forrester, Marie Dickmann, Wilson and Demonville, and J. C. Pope. Bill pleases fairly large audiences.——Item: This is the last week and the season has been very successful. Manager Flom will conduct an open air vaudeville during the Summer.

SPRINGFIELD, O.—Orpheum Theatre (Orpheum Theatre Co., mgrs.): Bill for week May 22-27 included Fred Caldwell, Charles Frosto, Bobby De Rue, Seeker and Nilko, Arthur Sampson, and pictures, to good business.——Spring Grove Casino (Thomas Powell, mgr.): Opens 30 with vaudeville.

QUINCY, ILL.—Bijou (Patrick and McConnell, mgrs.): Week May 15-22: Three Rays were the headliners. Others: McCune and Grant, Le Maire and Le Maire, Arthur Borella, and Anna Mae Liebig to big business.——Item: The Three Rays formerly lived in Quincy and were cordially received.

FREEPORT, ILL.—Grand Opera House (A. C. Knorr, mgr.): May 15-22: Marie Laurens, the Great Gay, Kippy, McIntyre and McAvey, and the Durbeyville Sisters gave satisfaction to packed houses. The matinee performances were to S. R. O.

EAST ST. LOUIS, ILL.—Family Theatre (L. E. Lund, mgr.): The Great La Zelle, Ring and Williams, George Guhl, Diamond Children, Morton and Lafayette, Leonore and St. Clair, Ward and Cost May 15-22. Good business.

SAN DIEGO, CAL.—Pickwick Theatre (Palmer and Fulkerson, mgrs.): Week May 14: Yale Trio, Scott A. Palmer, the Kingsberrys Mlle. Vida, Huntress, "the Male Paninta"; Star Trio. Big business.

TERRE HAUTE, IND.—Coliseum (Bronson Brothers, mgrs.): May 14-20: Mr. and Mrs. Allison, Marco Twins, Stuart and co., Smith and Avado, Belle Belmont, and moving pictures. Business good.

NEW BEDFORD, MASS.—Savoy (Nettie M. Cayce, mgr.): Week May 22-27: Anderson and Goines, Cunningham and Covinv, Koppe, Walley and Walley, the Marquands, Kitty Hoffman, and Ellis and Davenport to good business.

OGDEN, U.—Glenwood Park (Julian H. Young, mgr.): Julian H. Young has taken a lease of the Park and will run a first-class resort, including a vaudeville house. He has built a bicycle track, at a cost of $4,500, and twice a week will have races.

RACINE, WIS.—Bijou Theatre (W. C. Tiede, mgr.): S. R. O. at all performances. Bill week May 15-21: Williams and Meyer, Stewart and Raymond, Spalding, Corbett and Forrester, Ryan and Douglas, Mack Sisters, Barney First.

GLOVERSVILLE, N. Y.—Family Theatre (J. B. Morris, mgr.; R. D. Hyde, res. mgr.): Ora Cecil's leopards head an excellent bill week May 22, which includes Dawson and Whitfield, Hathaway and Walton, Mason and Francis, Will Deckray, and moving pictures, to usual big business.

NEW ORLEANS, LA.—West End, on Lake Pontchartrain: Crowds averaging 10,000 nightly are in attendance. Fischer's Band is the principal attraction. The vaudeville features are Schepp's dogs and ponies, La Vine and Leonard, Mexican Trio, Griff Brothers, and the kinodrome.

LOUISVILLE, KY.—Notwithstanding bad weather, business continues remarkably good at Fontaine Ferry Park. Appearing there week May 22-27: Minstrel Maids, McMahon and Chappelle, Murphy and Willard, Musical Keltons, Billy Link, Gallando, and Loop-the-Loop.

MEMPHIS, TENN.—East End Park (A. B. Morrison, mgr.): Splendid crowds enjoyed a good bill week may 21-27, including Little Miss Lund, American Quartette, Emerson and Omega, Freeze Brothers, Halley and Meehan, and the biograph.

VICTOR, COL.—Grand (Otto Booth, mgr.): Week 22-27: Wells Brothers, Fferguson, Dupree and co., Margaret Grayce, Eddie Higgins, Fox and Hughes, Steele, Baby McIlvee, Fries Sisters, Millie Deverne, Bowers and Curtis.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Bill May 22-27: Arlington and Helston, Joseph T. Kelly, May Neilson, Blanche Loring, Lillian Hall, James D. Proudlove, and the biograph, to good business.

BLOOMINGTON, ILL.—Castle Theatre (Gillingham Brothers, mgrs.): Week May 22: Arthur Borella, Fredrik the Great, Sam and Ida Kelly, Henrietta Greeness, Jennings and Jewell, David O'Neil, Hurley and Stevens. Fairly good bill; average business.

HAMILTON, CAN.—Star Opera House (J. G. Appleton, mgr.): Tom Davies, Walburn and Whitney, Marshall Morgan and Crone, Al. Tyrrell, Low Palmer, and Baby Owen and co. closed the season May 27.

ROCHESTER, N. Y.—Corinthian Theatre (H. C. Jacobs, mgr.; Fred C. Strauss, res. mgr.): Closed for season.

KENOSHA, WIS.—Rijou (F. J. O'Brien, mgr.): Ryan and Douglas, Mack Sisters, Barney First, Baby Gladys, Gallondo, Stewart and Raymond May 22-27.

SHEBOYGAN, WIS.—The Unique, a new vaudeville theatre, is announced to open May 29.

OBITUARY.

Eben Oliver, veteran door-keeper of the Boston Museum and last of the charter members of Franklin Lodge, I. O. O. F., of Boston, died last week, at the age of eighty-seven years, at the residence of his son, Francis Oliver, Boston. Besides his son, who is treasurer of the Winnisimet and East Middlesex Street Railway, he leaves two daughters, Mrs. Annie T. Lamb and Mrs. Ellen Tree Parks. Mr. Oliver was born at the North End, June 21, 1817, and was the son of Ebenezer Oliver, a well-known boat builder. He had a great liking for the theatre, and it was not long before he became door-keeper of the old National Theatre, corner of Portland and Travers Streets. He continued with the new National Theatre, too, taking tickets at night. He also filled a similar position at the Howard Athenaeum, Morris Brothers, Pell and Trowbridge, Continental Theatre, and the old Boston Museum, retiring from the latter theatre twenty years ago. During his long service he made the acquaintance of and formed strong friendships with the best known actors and theatrical managers in the country. He was a great admirer and a friend of Charles Dickens. Mr. Oliver was probably the oldest Odd Fellow in the State, having joined Massachusetts Lodge in 1840. In 1843 he resigned his membership in Massachusetts Lodge to become a charter member of Franklin Lodge, and he was the last of the charter members of that lodge.

Ferdinand W. Hofele, who died on Tuesday, was the last of a long line of managers who maintained at the Bowery, now the Thalia Theatre, the traditions of New York's home of melodrama. For a number of years William B. Freligh conducted the Bowery Theatre, maintaining in it a stock company and presenting such plays as Escaped from Sing Sing, Across the Continent, Bertha, the Sewing Machine Girl; Hunted Down, and Not Guilty. When Mr. Freligh retired Mr. Hofele succeeded to the management and endeavored to revive popular interest by such attractions as Joseph Proctor in Nick of the Woods, H. M. S. Pinafore, and The Count Johannes in Richard III. It was under Mr. Hofele's management that Ada Rehan made her first New York appearance, in 1878, at the Bowery Theatre, in support of her brother-in-law, Oliver Doud Byron, but the house continued to present melodramatic attractions to downtown theatregoers until the close of Mr. Hofele's management, which terminated formally on July 7, 1879, with a benefit.

John Stewart Crossy, better known as J. C. (Fatty) Stewart, died at the home of his son, Dr. Butler R. Crossy, in St. Louis, last Tuesday. Mr. Crossy was popular on the variety stage as far back as 1869, and became well known in later years as one of the famous fat men in The Two Johns. In addition to being an actor, he was also known as a playwright, one of his plays being the comedy, The Fat Men's Club, in which he appeared in New York in 1888. Mr. Crossy was born in Dublin and was seventy-one years old.

Amalie Schoenchen, an actress, who was well known on the German stage for fifty years, died in Munich on Tuesday night, at the age of seventy-one. She suddenly forgot her lines while rehearsing her role at the Deutsche Theatre, in Berlin, a week ago, fell on the stage from weakness, and begged to be taken to Munich, where she was born. She had visited the United States.

Cord Hachmann, who was manager of the Thalia Theatre, New York, in 1891, and who managed at various times the Deutsche Theatre, Berlin; the Deutsche Theatre, Hamburg, and other places of amusement, died at Hamburg on Tuesday. He was fifty-seven years old.

Mary A. Webster, mother of Harry McRae Webster, died May 22, 1905, at East Orange, N. J.

OPEN TIME

ILLINOIS.—Chicago—Marlowe Theatre, Sundays in June and July.
IOWA.—Mason City—Parker Opera House, in June.
MINNESOTA.—Rochester—Metropolitan Theatre, June 12 to Aug. 12.
OHIO.—Cambridge—Colonial Theatre, June.
OKLAHOMA.—Lawton—New Opera House, after Sept. 1.

THE TOEDTEBERG COLLECTION.

Following are further items in the sale of the Toedteberg collection of autograph letters, with the lots by catalogue number, the prices paid, and buyers:

121. —— L. S., Paris, April 29, 1816, to Comte de Caudel, offering to arrange for a concert before royalty before leaving on a long tour, stating she had engaged the services of Mesdames Bringa-Sacchi, Brizzi, and Lasta, as well as M. Lasta and Mr. Ambrogetti. Signature has been neatly mended. With portrait. (Two pieces.) Bought by Harlem, $0.30.

123. F. S. Chanfrau. American actor. A. L. S., 1868, respecting Mrs. Chanfrau's engagements. Bought on order, $0.60.

126. W. H. Chippendale, English actor, appeared Park Theatre, New York, 1856. Letter full of theatrical gossip to Charles Kemble Mason. A. L. S., London, 1872. "General Bateman sustained heavy losses with his first piece, Fanchette, but the Bells have rung a merry peal for his treasury since its production—a melancholy affair, one part piece—the one part sustained capitally by my friend Irving." An interesting reference to the first performances of Sir Henry Irving's famous play. Bought on order, $0.20.

138. John P. Collier. Shakespearean critic. A. L. S., 1877. Mentions that in the third edition of Dyce's Shakespeare a whole scene is left out in Cymbeline. Letter proposes an enlarged edition of his Old English Literature. With portrait, India paper, and clipping. (As one piece.) Bought by George D. Smith, $0.90.

140. George Colman, Jr. Author of "Broad Grins" and dramatist. A. L. S., London, April 19, 1803, to R. W. Elliston. Signed "G. C." An amusing and interesting letter, full of theatrical interest. After stating his argument with Kelly, he says: "By the by, my bargain with him is by no means so good as you supposed, . . . for he has saddled me with his wife—whose tongue is so infernally long that if she opened her mouth on our stage she would inevitably lick all the dirty faces clean in the Upper Gallery—and she has a most inveterate lisp, that would set all the audience lisping or laughing." Mentions Miss Duncan, Monk Lewis, etc. Colman was manager of the Haymarket Theatre. Bought by same buyer, $0.20.

144. F. B. Conway, English actor, appeared Broadway Theatre, 1850. Two A. L.'s S., 1854 and 1861. On theatrical matters. (Two pieces.) Letter dated 1854 is written from the Broadway Theatre and addressed to T. H. Morrel. Bought by Mr. Forrest, $0.15.

145. Mrs. F. B. Conway. Actress, sister of Mrs. D. P. Bowers. Two A. L.'s S., 1872, on her letterhead. (Two pieces.) Bought by same buyer, $0.15.

147. Thomas Apthorpe Cooper. Famous actor, appeared at Greenwich Street Theatre, New York, 1797. A. L. S. and address, Bristol, Pa., 1835, regarding an engagement. (As one piece.) Bought by Harlem, $0.60.

148. —— A. L. S. and address, and various postscripts, to F. Wemyss, proposing characters to be played by him and his daughter, including "Sir John Falstaff, with Junius Brutus Booth for Hotspur, and Hastings if Booth for Gloster." Fine letter. Rare. Bought by George D. Smith, $3.25.

158. Charlotte Cushman. Famous actress. A. L. S., Edinburgh, Aug. 22, 1869. On personal matters. "I came from Rome with a terror at my heart, & which required time to resolve." Bought by same buyer, $1.

159. —— A. L. S., Nashville, April 28, 1850, to Mr. Coleman, regarding rooms. "We have been sad wanderers since we left your hospitable roof." Bought by Mr. Forrest, $0.60.

160. Augustin Daly. A. L. S., New York, March 11, 1872, on his letterhead, to Colonel Brown. "Can you ascertain for me if Vogetlein, the German artist, is disengaged for next season?" Bought by same buyer, $0.30.

161. Leopold Damrosch. Noted musical conductor. A. L. S., Breslau, Dec. 27, 1863, on his letterhead, to Fraulein Ottilie Heinke. Conducted the "Arion" Musical Society in New York. Bought by same buyer, $0.30.

165. A. H. Davenport ("Dolly"). A. L. S. Inlaid. With card photo. (As one piece.) Bought by Alfred Becks, $0.90.

166. Edward L. Davenport. Actor. (Two.) A. L. S., 1868 and 1869; also A. L. S. of Mrs. E. L. Davenport. (Three pieces.) "—my first appearance—was in 'Parson Welldo'—at Providence, 1837. The Elder Booth was Sir Giles, and I have a very vivid recollection of the intensity of that great actor for I nearly forgot what I was doing & trembled like an aspen leaf.—I believe there are but five lines in the character & I was receiving as my first salary five dollars per week." Bought by W. E. Benjamin. $1.10.

169. Bogumil Dawison. German tragedian, appeared with Booth in the Winter Garden, 1866 (in which he played Othello, in German; Booth, Iago, in English; Madame Scheller, as Desdemona, speaking alternately German or English). A. L. S., Dresden, 1855, giving his engagements; another A. L. S., Dresden, 1858, inlaid, with address on one sheet. Two portraits, one as Richard III. (As two pieces.) Bought by George D. Smith, $0.35.

171. Ben De Bar. Noted actor. A. L. S., St. Louis, 1874; A. L. S., St. Louis, 1877, asking for newspaper comments on his Falstaff; with playbill of the Brooklyn Theatre, 1876, Ben de Bar as Falstaff. (Three pieces.) Bought by same buyer, $0.10.

172. Madame Ronzi De Begnis. French prima donna, sang in New York. A. L. S., to Mrs. Garrick, making arrangements for a concert in which they would both sing; another A. L. S. Fine portrait. (Two pieces.) Bought on order, $0.10.

173. Charles De Beriot. Famous violinist and husband of Madame Malibran. A. N. S., requesting orchestral accompaniment of his "Air Varie," as he is going to perform it. Also sketch of his life. (One piece.) Bought by Alfred Becks, $0.15.

174. Mlle. Marie Dejazet. Famous French actress. A. L. S.; A. N. S., seven lines and signature; two portraits, in character. (As a lot.) Bought by Mr. Forrest, $0.15.

179. A. D'Ennery. Composer. Two A. L.'s S. With tinted portrait. (As one piece.) Bought by same buyer, $0.35.

186. Carl, Emil and Edouard Devrient. Nephews of Ludwig Devrient, all great actors. A. L. S. of the former, giving list of characters; another A. L. S., 1831; two A. L.'s S. of Emil, 1837 and 1855; A. L. S., 1847, of Edouard; engraved portraits of Edouard and Carl (three). (As a lot.) Bought by same buyer, $1.10.

187. Ludwig Devrient. The Garrick of Germany. L. S., Berlin, 1822, and A. N. S., 1823. With portrait and clipping. (As two pieces.) Bought by W. E. Benjamin, $0.35.

188. Thomas Dibdin. Actor and dramatist. A. L. S., 1826, soiled. Bought on order, $0.40.

189. —— A. L. S., London, 1838. With engraved portrait by H. Meyer. (As one piece.) Interesting. "When I shall have been gathered to my predecessors, the intended compliment to the gentlemen of your Troop, in his own autograph, from the Last of the Three Dibdins, may perhaps be regarded with kindness of recollection, according in some degree with the genuine feeling with which I have the Honor to be, etc." Bought by George D. Smith, $0.40.

190. Mrs. Dickens. English vocalist. A. L. S. in third person, London, 1810, to Clementi and Company regarding a bill. Bought by Harlem, $0.50.

193. Gaetano Donizetti. A. L. S., 1843, to M. Pillet, director of the Opera. Interesting. Concerning arrangements with Meyerbeer for the coming season. Bought by Mr. Forrest, $2.10.

197. David Douglass. Famous early American actor, married Mrs. Hallam, built a theatre in New York 1758, played with the famous old "American Company." A. L. S., Oct. 5, 1769, requesting permission to perform "The Maid of the Mill." "The Padlock," etc. Very rare. Bought on order, $15.

198. William Dowton. "Old Dowton." English actor, appeared Park Theatre 1836 as Falstaff. A. L. S. Bought by George D. Smith, $0.80.

205. Mrs. Louisa Drew. Actress. A. L. S. Arch Street Theatre, Philadelphia, 1873, containing some interesting theatrical information; mentions Edwin Forrest, Mrs. Duff, etc. Bought by same buyer, $0.40.

207. Alexander Dumas, Fils. A. L. S., regarding the signature of a water color of which he is doubtful. Portrait, full length, colored. (One piece.) Bought by Mr. Darlington, $0.75.

208. George Du Maurier. A. L. S. Gives sketch of his life, etc. (Trans.) "I was born in Paris in 1834. In 1857 I went to Anvers to study at the Academy of Painting. Unfortunately I lost then the sight of an eye—then on the death of John Leech I became one of the illustrators of Punch." Bought by R. C., $4.50.

209. William Dunlap. American author. A. L. S. New York, Oct. 27, 1832, sending twelve copies of his book ("History of the American Theatre") to Mr. Godey. Bought by Harlem, $1.60.

211. Alexander Dyce. Shakespearean commentator. A. L. S., London, 1837, to the editor of "Frazier's Magazine" (with an accompanying letter), for publication, explaining an error in regard to an edition of "Marlowe," said to be edited by him, with portrait and clipping. (As one piece.) Bought by George D. Smith, $0.60.

218. Daniel Egerton. English actor. A. L. S., 1823, to R. W. Elliston, regarding the serious losses sustained in the Olympic during that season. Fine portrait in character. (As one piece.) "Every possible exertion has been made. I pledge myself and court inquiry. I have tried serious and comic pieces, Opera, Burlesque, Pantomime, Farce, New Pieces, revivals, etc., and yet the receipts . . . have been nearly the same." Bought by same buyer, $0.25.

244. Rose Eytinge. A. L. S., 1880, to Mr. Simmonds, regarding engagements. Inlaid with cabinet photo, signed. (As one piece.) Bought by Alfred Becks, $0.25.

248. Kate Field. A. L. S., London, June 21, 1878, to Mr. Piggott, regarding the Shakespearean memorial performance. Contains an amusing account of her anxiety in regard to the failure of the wire connecting the Telephone Harp from Stratford-on-Avon to repeat the airs in London. Also playbill of the performance. (Two pieces.) The Telephone Harp is described as the invention of F. A. Gower, of Providence, U. S. Bought by George D. Smith, $0.50.

249. Henry J. Finn. Actor, burned on the steamer "Lexington" in Long Island Sound. A. L. S., Georgia, 1823. Long and gossipy letter. Inlaid. Bought by Long Island, $3.75.

251. Clara Fisher. A. L. S., asking Mr. St. John to thank the members of the Saint Cecilia Society for their accompaniment. Small portrait and sketch of her life. All inlaid on one sheet. (One piece.) Bought on order, $1.20.

257. W. J. Florence. Comedian. A. L. S., Boston, May 12 (1856). Bought by Mr. Forrest, $0.15.

258. Maria Foote. Celebrated English actress, afterward Countess of Harrington. Short note, signed "M. F."; part of a letter, two pages in her autograph, and A. L. S. of her father, Samuel P. Foote, manager of Plymouth Theatre; also the signature of her mother. (As one lot.) "If you can keep that fortnight open for me on the above conditions, I shall feel much obliged and will act, as the French say, 'comme une ange.'" Bought by W. E. Benjamin, $0.25.

259. —— A. L. S., signed "Harrington," inviting Mr. Mathews to dinner. Inlaid with 12mo portrait on one sheet. (As one piece.) Bought by Alfred Becks, $0.30.

262. Edwin Forrest. A. L. S., Mobile, 1839, to J. W. Wallack, regarding an engagement. Large signature. Bought by George D. Smith, $3.30.

263. —— A. L. S., New York, 1860, of Mr. Forrest, on theatrical matters; also A. L. S., 1852, of Catherine Forrest, written apparently just after the divorce, to which she makes allusion. (As two pieces.) Bought on order, $2.25.

275. David Garrick. A. L. S., to George Colman. Personal letter. With engraved portrait, both inlaid on one sheet. (As one piece.) Bought by George D. Smith, $26.

276. Garrick and John Home, the Scotch Dramatist. Letter, commencing Hampton, Aug. 19, 1773, with indorsement on the back in the handwriting of Garrick (the body of the letter apparently written by some one else, possibly Mrs. Garrick), condemning a comedy by John Home; also A. L. S. by John Home, Oct., 1773, in reply. With portrait of Home. (Two pieces.) Bought by same buyer, $1.50.

277. Garrick and Mrs. Siddons. On the 29th of December, 1775, there appeared at Drury Lane for the first time a young country actress named Siddons, who had just finished an engagement at Cheltenham. Her appearance—she played Portia—was a complete failure, and the critics were unanimous in condemning her. This was the first appearance on the London stage, as actress, of the famous tragedienne Sarah Siddons, and David Garrick, who had engaged her, must have felt deeply discouraged. She had been recommended to him by the Earl and Countess of Harcourt, who had been impressed with her acting at Cheltenham. Garrick commissioned his friend, the Rev. Henry Bate, afterward Sir Henry Bate Dudley, to interview her and let him know his opinion. The original letters that passed between them form this item, and are of peculiar interest and value as relating both to events in the lives of these famous actors and to the history of the English stage. The first is an A. L. S. by David Garrick, Hampton, July 31, 1775, addressed "Dear Bate"; "If you pass by Cheltenham . . . I wish you would see an actress there, a Mrs. Siddons, she has a desire I hear to try her Fortune with us: if she seems in your eyes worthy of being transported, pray desire upon what conditions she would make a Tryal, & I will write to her, etc." No dramatic enthusiast could wish for relics more valuable and interesting than these letters. (Three pieces.) Bought by George D. Smith, $60.

291. W. S. Gilbert. Composer. A. L. S., Kensington, 1869, arranging the publication of the second series of the "Bab Ballads"; also A. L. S., New York, 1879, on personal matters. Portrait. (Two pieces.) Bought by Mr. Cole, $0.90.

300. Mrs. H. P. Grattan. Actress, played with Kean, J. B. Booth, Macready, Hamblin, Forrest, etc. A. L. S. Memphis, 1861. To her son, announcing probable return to New York. Mounted. Bought by George D. Smith, $0.25.

310. James H. and James K. Hackett. Father and son. Two A. L.'s S. of the former, 1839 and 1864 (the latter regarding Shakespeare's monument in Central Park); receipt in his autograph to Ben de Bar, and signed, 1865; autograph, at Louisville, Ky., April 6, 1850; A. L. S. of James H. Hackett, and his autograph on a separate slip. (As a lot.) Bought by same buyer, $1.50.

311. Thomas H. Hadaway. Appeared at Bowery Theatre, 1831. Various autographs, A. L. S., 1874-79, etc. One states his first and last appearance, and the last one, written at the age of 78, is pathetic: "The future while on this earth is a sad one—too lame to do much work, too old to work with any profit, and too poor to pay help. . . ." Fine card photo from life. (Seven pieces, as a lot.) Bought on order, $1.50.

315. J. O. Halliwell-Phillips. Shakespearean scholar. A. L. S. Bought by George D. Smith, $1.

316. Mrs. Eliza Hamblin. Formerly Mrs. Shaw, appeared at the Park Theatre, 1836. A. L. S. 1853. Interesting letter addressed "My Dear Grattan" (H. P. Grattan?) "Mrs. Scott was with me—very unhappy. John has been off on one of his sprees; she has heard nothing of him for many weeks; received no money and has parted with almost everything."—"I went to Greenwood—my tomb is finished and will, I think, look very handsome."—"Walcot has put up a monument to Miss Clarke" (Constantia). "I do not condemn him"—"he had a right to protect her."—"I play in Boston—I am a great pet there," etc. Bought on order, $1.75.

326. W. B. Harrison. Improvisatore vocalist with Barnum's Museum, 1844. Impromptu autograph poem, 1875, 16 lines and signature; also A. L. S., 1875, with woodcut portrait. (Two pieces.) "For times are changed since Will Shakespeare Black Crook and Monkeys now take here." Bought by George D. Smith, $0.45.

330. Matilda Heron. Amusing A. L. S., 1873. "Good Colonel Allston Brown—or somebody else down there—for the Lord's sake stick my address up somewhere in your office where it can be seen by any inquiring mind. . . . Matilda Heron's address is No. 274 West Twenty-fifth Street, New York city, State of New York, United States of America. Pardon the above levity. I am disgusted with the messengers, letters and personals daily inquiring for me. Where were my friends when I wanted them? Where they can all go now with my best wishes—& that is not to the North Pole! . . ." Bought by same buyer, $0.40.

331. —— A. L. S., to Colonel Allston Brown. New York, 1873. "Good Allston Brown! Your kind letter has greatly encouraged me. So long tempest-tost, it is not remarkable I should hail a beacon light. I regret extremely to hear of your poor eyes . . ." Then follows a very interesting account of her trouble of the same nature, etc. Bought by same buyer, $0.50.

332. —— A. L. S. on personal matters. (Slightly torn.) Bought by same buyer, $0.40.

335. Thomas Hilson. Actor. A. L. S., 1833, to F. C. Wemyss, regarding "leading ladies": "Even had your wish been expressed earlier, I cannot refer to any females in the market whom I could have ventured upon . . . for a leading stock woman appears to be a commodity d——n difficult to obtain . . . maugre certain little matters of which you being as well aware as myself I forbear particularizing, such thing as 'bond for good behavior' I apprehend you could not very delicately obtain. . . . In fact, leading ladies and interesting young Do, I swear are not to be found hereabouts. . . ." Scarce autograph. Bought by Mr. Forrest, $1.40.

336. Thomas J. Hind. Appeared at the Chambers Street Theatre, 1849; played also at Niblo's and the Old Broadway. A. L. S., New Orleans, Dec., 1870. Among the various experiences of Hind's versatile career was his working when a boy on the same press in London on which Franklin worked. Bought by W. R. Benjamin, $0.20.

337. George Holland. Played at the Bowery Theatre, New York, 1826. A. L. S., 1864. Bought on order, $1.30.

341. Mr. and Mrs. Charles E. Horn. Appeared Park Theatre, 1827. A. L. S. of the former, 1820; portrait in character; two A. L.'s S. of his wife, 1875. (Four pieces, as a lot.) Bought by Mr. Benjamin, $0.20.

353. Laurence Hutton. A. L. S., New York, 1880, to J. N. Ireland, requesting a portrait of Mrs. Duff (for his series of American actors?). Bought by Mr. Darlington, $0.45.

355. Elizabeth Inchbald. Noted English actress and authoress. Her will, written in her autograph and signed, folio, with seal, April 29, 1821, shortly before her death. With engraved portrait. (As one piece.) Bought by George D. Smith, $13.

356. Joseph N. Ireland. Author of The New York Stage. Copy of an autobiographic letter written to Mr. A. Toedteberg, Feb. 23, 1871. Bought by same buyer, $1.

359. Abram W. Jackson. Actor, and manager of the Bowery Theatre, New York, 1845. A. L. S., Brooklyn, 1856, to Mrs. Durang. Bought by Alfred Becks, $0.25.

368. Joseph Jefferson. A. L. S., 1861. "I'm off today—good-bye, God bless you." To Henry Grattan Plunkett. Bought by Mr. Benjamin, $0.25.

375. George Jones. "Count Johannes." A. L. signed "George, the Count Johannes." 1877, to Stephen Fiske. "At our 'official' interview yesterday . . . I omitted to mention, in delicacy to the presence of Lovely Lydia (Thompson), that she was the 'Royal Page to the Prince' in Hamlet. . . . In addition, therefore, to what I spoke of as to her line of talent, is also to be added—Pages—in her Book of Professional Life, her figure being perfect & rivalling La Belle Pauline (Markham)." Concludes with interesting clipping and reference to James Gordon Bennett. Bought by Alfred Becks, $0.65.

376. Melinda Jones. Wife of the Count Johannes. A. L. S., 1874. "I am told Barnum is doing immensely in Boston. Kirk, of the Howard Atheneum, brought out a piece of the famous scandal case of B(eecher) and T(ilton), introducing them & the lady fair—I came near saying lady liar. The next day the Commissioner of Public Amusements called to put an injunction as injurious to morals. . . . I dare say it made lively times about the theatre." Bought by Mr. Forrest, $0.25.

384. Charles Kean. A. L. S., 1839. (To Wemyss) "At present I can give you no reply, as Mr. Wallack has written . . . regarding an engagement." Bought by Mr. Cole, $0.25.

386. Mrs. Charles Kean. Ellen Tree. A. L. S., regarding engagements. To Mr. Wemyss, and a draft of his reply. Inlaid. (As one piece.) Bought by same buyer, $0.50.

387. —— A. L. S., London, 1848. To the elder Sol Smith. Long and interesting letter on theatrical gossip. Mentions Charlotte and Susan Cushman, the acting of Americans in England, etc., gives reasons for Macready's unpopularity—"he could scarcely get a company together to act for his benefit, which . . . was got up by Forster of the Examiner and Charles Dickens, hawking about a petition for gentlemen to sign to induce Mr. Macready to act once more before he left for America." Mentions the French Revolution, Queen Victoria's intention to build a small theatre in Windsor Castle, of which her husband (Charles Kean) has been a made director, etc. Bought by George D. Smith, $1.50.

388. Edmund Kean. A. L. S., Paris (11 July, 1824). A confidential letter to his legal adviser, Mr. Vigell, regarding the action of Alderman Cox. Accompanied by printed copy of another like letter to Mr. Vigell. Inlaid. "I am astonished at your alarm, at the litterary exposition, & dare say many of my letters are very silly and will create some laughter in a court of justice, but they are not more preposterous than those of greater men, . . . the Duke of York, Anglesea, etc., etc., . . . I must avoid Drury Lane Theatre till my return from America, all else is 'Leather & Prunella.'" Bought by same buyer, $12.

389. —— A. L. S. (1825—or 1826?). To his old friend Billy Loveday, said to be unpublished. Written in a shaky hand. . . very fine letter, particularly under the actual conditions. He was, to quote his own phrase, "in the b——l of a bobble" just prior to the trial. But when he heard of Loveday's reduced condition, he went to him at once: Loveday was not at home, but he left with his wife substantial evidence of his boundless generosity to his brethren of the profession. Bought by same buyer, $5.50.

390. Mary Kean. Wife of Edmund Kean. A. L. S. In the postscript she says: "Will you have the goodness to send the enclosed three shillings to Charles with my love and his papa's?" To Miss Porter. Bought by same buyer, $2.25.

391. —— Another A. L. S., by Mary Kean. Also to Miss Porter. "Mr. Kean is going out for an airing—poor fellow, he has had a terrible fit of illness, but is now getting well fast, tho not able as yet to attend the Theatre." Bought by same buyer, $2.

393. —— An ardent love letter to Kean, written on 4pp., 4to, without signature, dated Nov. 1 and postmarked Liverpool. Sent to America, it bears another postmark (the American?) with date Feb., 1827, showing the original date of the letter must have been Nov. 1, 1826. It uses the most endearing terms to Kean, and is evidently written by one who was intimate with him. Endorsed on the outside is the "Misses Scott." With seal in fine condition, bearing a crest. Bought by same buyer, $10.

394. —— Tempest Hazard Carey. Uncle of Edmund Kean. A. L. S. (1825). To R. W. Elliston, A bitter attack on Edmund Kean, accusing him of ingratitude, etc., and begging help. Stating that he had "supplied all the family with the necessaries of life for more than 20 years." Bought on order, $1.

396. Laura Keene. Noted actress. A. L. S., 1872. Bought by W. H. R., $3.25.

397. Frances M. Kelly. English actress. A. L. S. With engraved portrait by Rogers, in character. (As one piece.) Bought by Mr. Forrest, $0.50.

399. Charles Kemble. A. L. S., 1823, addressed Mr. Barnes, Marshalsea. "Your absence will put us to considerable inconvenience—return to your duties as soon as you are set at liberty." John Barnes was evidently imprisoned in the old London Marshalsea. In 1816 he had made his first appearance in America at the Park Theatre. Bought by George D. Smith, $0.35.

400. —— A. L. S., Philadelphia, Oct. 30, 1832, to William Warren, expressing his inability to play at his benefit. With portrait, inlaid on one sheet. (As one piece.) Bought by same buyer, $1.

402. Fanny Kemble. A. L. S. Signed Frances Anne Butler. Bought by same buyer, $0.75.

403. John Philip Kemble. A. L. S., 1789, to a playwright, explaining his refusal of the "Friend's Tragedy." "I do not think the Play would have the least chance of drawing the Town to the Theatre—as to my Reasons for this opinion, I am not bound to write critiques on the Plays I read, nor will I—God knows it is misfortune enough to be obliged to read them." Bought by Mr. Forrest, $1.90.

404. —— A. L. S., regarding a visit to London, "Tell my brother Charles that I am coming," etc. Inlaid. With engraved portrait as Hamlet. (As one piece.) Bought by George D. Smith, $1.

405. Stephen Kemble. A. L. S. (1818), to John Howard Payne. Inlaid. "I believe you have recapitulated the terms of our agreement for the Tragedy of Brutus very correctly: I make but one objection to the Cast of the Play: I cannot suffer my son (H. Kemble) to act the Character of Sextus. I cannot allow of his being so degraded in his Profession." The play was produced on Dec. 3 and Henry Kemble, after all, took the part of Sextus and was hissed off the stage, the play being only saved by Kean's acting. Payne got £183 for the play (he was then a prisoner in the Fleet), and as Kean liked the part it was repeated several times, bringing in about £10,000 to Drury Lane. Kean presented Stephen Kemble with a gold snuffbox, having engraved on it a part of the tragedy. Bought by Mr. Benjamin, $0.90.

411. J. Sheridan Knowles. Noted dramatist and actor, appeared America 1834. Two A. L.'s S., 1835-6, on theatrical matters. (As two pieces.) Bought by same buyer, $0.40.

423. Jean Davenport Lander. Appeared Richmond Theatre, New York, in 1838, aged eight years. A. L. S., 1887. "If you have a playbill or any newspaper scrap of the first representation of one of Robert Browning's poetical plays in the United States . . . at the Chestnut St. Theatre, 1854, with myself the Colombe, J. H. Taylor and I think John Gilbert, etc., . . . you will greatly oblige." etc. Bought on order, $1.

427. Lily Langtry. A. L. S., written on letterhead, with her monogram. Portrait. (As one piece.) "I played 'Julia' in The Hunchback on Saturday 1st time & had a perfect ovation after the play—no one had hitherto given me credit for either feeling or power, but I think I fairly proved myself possessor of both—but time will tell." Bought by George D. Smith, $2.

436. Chistopher Lee Sugg. Ventriloquist, father of Mrs. J. H. Hackett. A. L. S., 1826. Bought by Alfred Becks, $0.50.

437. E. Legouve. Noted French dramatist. A. L. S., 1832. With fine proof portrait. (As one piece.) Bought by Joseph Hartley, 0.50.

438. Henri Louis Lekain. Famous French actor, described as being the equal of Garrick. A. L. S., 1752. Fine and rare. Bought by Mr. Forrest, $1.20.

439. Frederick Lemaitre. Famous French actor. A. L. S. With two portraits and clipping. (As one piece.) Bought by John Malone, $0.50.

443. James Lewis. Actor. A. L. S., 1866. Full of theatrical gossip; mentions Davenport, Elsler, Forrest, etc. "Miss Kate Bateman (the biggest fraud ever practiced on the American public) is drawing crowded houses as Leah. . . . Ditto Booth. . . . The Latter however is no fraud. . . . When do you think of coming to New York? It is a large village with no Sociability." Bought by George D. Smith, $7.

448. Jenny Lind. A. L. S., London, 1864, of Otto Goldschmidt, husband of Jenny Lind. Bought by Mr. Cohen, $1.40.

449. —— A few bars of music, written and signed both by Otto Goldschmidt and Jenny [Lind] Goldschmidt, dated Breslau, 1858. With portrait of Otto Goldschmidt. (As one piece.) Bought by John Malone, $1.

463. George W. Lovell. Actor and author, wrote "The Wife's Secret," etc. A. L. S.; also playbill of the first performance of his play, Love's Sacrifice, with scene from the play. (Three pieces, as a lot.) Bought by George D. Smith, $0.25.

464. Pauline Lucca. Famous operatic singer. A. N. S., on her letterhead. With portrait. (As one piece.) Bought by Mr. Cohen, $0.25.

465. N. M. Ludlow. Actor and manager. A. L. S. St. Louis, 1880, to J. N. Ireland regarding autographs of J. B. Booth, Hackett, etc. With cabinet photo. (As one piece.) Bought by Mr. Forrest, $1.20.

466. Eugenia Lupo. Dancer. Grand Opera House. Two A. L.'s S., 1872-77, and two photographs in costume, finely colored by hand. (Four

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott and Bryant—Empire, Colorado Springs, May 29-3.
Adamini and Taylor—Woolworth's, Lancaster, Pa., May 29-3, Pastor's, N. Y., 5-10.
Adams, James R.—Hippodrome—indefinite.
ADAMS, MABELLE—Orph., 'Frisco, May 21-3.
Adams, Musical—Bijou, Marquette, Mich., May 29-3.
Adgie's Lions—Ramona Park, Grand Rapids, Mich., May 29-3.
Adler, Flo—Fort Sheridan Park, Chgo., 5-10.
ALDRICH, CHARLES T.—Shea's, Buffalo, May 29-3.
Alarcon's Mexican Trio—Olympic, Chgo., May 29-3.
Allen, Edgar—Portland, Port., Me., May 29-3.
Allen, Leon and Bertie—Orph., Seattle, Wash., May 29-3.
Allen, Phyllis—Forest Park, St. Louis, May 29-3.
Allen, Searl and Violet—Proctor's 23d St., May 29-3.
American Comedy Four—Olympic, Chgo., May 29-3.
American Newsboys' Quartette—Island Beach Park, Owensboro, Ky., May 28-3.
Apollo—Forest Park, St. Louis, May 28-3, Fontaine Ferry Park, Louisville, 4-10.
Armstrong and Holly—Bald Mountain, Col., May 15-30.
ASHTON, MARGARET—Empire, Manchester, Eng., May 29-3, Coliseum, London, 5-July 24.
Auburns, Three—Bijou, Green Bay, Wis., May 29-3.
Austins, The—Family, Logan, U., May 29-3.
Avery and Healy—Willow Brook Park, Norwalk, Ohio, May 29-3.
Bailey and Madison—Empire, London, Eng., May 1-June 30.
Baker, Pete—Rock Springs Park, East Liverpool, O., 4-10.
Baker, Ward—Temple, Detroit, May 29-3.
Ballerini, Clara—Olympic, Chgo., May 29-3.
Barker Brothers—Olympic, Chgo., May 29-3.
Barlows, Breakaway—Luna Park, Coney Island, N. Y., May 29-10.
Barlow's Elephants—Hippodrome, N. Y.—indefinite.
Barnes and Edwin—Bijou, Oshkosh, Wis., May 29-3.
Barnes, Paul—Keith's, Boston, May 29-3.
Barney and Webb—Athletic Park, Buffalo, May 29-3.
Barrell, May A.—Boonton, N. J., May 29-3.
Barrett Sisters—Ravinia Park, Highland Park, Ill., May 29-3.
Barrows, Josie and Willie—Poli's, New Haven, Conn., May 29-3.
Barry and Wolford—Pastor's, N. Y., May 29-3.
Barry, Mr. and Mrs. Jimmie—Keith's, N. Y., May 29-3.
Bartletta, Musical—Elite, Davenport, Ia., May 29-3, Bijou, La Crosse, Wis., 5-10.
Bates and Ernest—Lyric, Denver, May 29-3.
Bates, Louie—Bijou, Calumet, Mich., May 29-3.
Beaumont and Hayward—Oak Park, Sterling, Ill., May 29-3.
Bedini and Arthur—Colonial, N. Y., May 29-3.
Bedouin Arabs, Eight—Forest Park, St. Louis, May 29-3.
Bennett and Rich—Metropolis, N. Y., May 29-4.
Bernard, Rhoda—Electric Park, Kansas City, May 29-3.
Bernstein, The—Unique, Eau Claire, Wis., May 29-3, Bijou, Duluth, Minn., 5-10.
Bevan and Desmond—Nurumbega Park, Auburndale, Mass., May 29-3.
Bingham, J. W.—Bijou, Green Bay, Wis., May 29-3.
Birch, John—Orph., Los Angeles, May 29-10.
Blessings, The—Standard, Fort Worth, Tex., May 29-10.
Boothlack Quartette—Family—Shamokin, Pa., May 29-3.
Bostons, Two—Victoria, N. Y., May 29-3.
Bower, Francis—West End Park, New Or., May 29-3.
Bowery Newsboys' Quartette—San Souci Park, Chgo.—indefinite.
Bragg and Ashton—Lemp's Park, St. Louis, May 29-3.
Bright Brothers—Empire Tour, Eng., 12-30.
Brittons, The—Budavara, Budapest, Austria, May 29-15.
Brooks, Herbert—Victoria, N. Y., May 29-3.
Brooks, Jeanne—Lakeview Park, Akron, O., May 29-3.
Brooks, Two—Peterboro, Can., May 29-3.
Browne, Whistling Tom—Temple, Detroit, May 29-3.
Brown and Bartoletti—Poli's, New Haven, Conn., May 29-3.
Brown and Wright—Bijou, Oshkosh, Wis., May 29-3.
Brown, Harry—Bon Ton, Jersey City, N. J., May 29-3.
Budd Brothers—C. O. H., Chgo., May 29-3.
Burke and Dempsey—Woolworth's, Lancaster, Pa., May 29-3.
Burke's Dogs—Rocky Spring Park, Lancaster, Pa., May 29-3.
Burnham, Sophie—Rock Springs Park, East Liverpool, O., May 29-3.
Burns, Harry—Haymarket, Chgo., May 29-3.
Bunth and Rudd—Rocky Spring Park, May 29-3.
Burt, Laura—H. and S., N. Y., May 29-3.
Busch Family—Bijou, Calumet, Mich., May 29-3.
Bush-Devere Trio—Forest Park, St. Louis, May 29-3.
Bush and Gordon—Rock Springs Park, East Liverpool, O., May 29-3.
Caicedo—Bohmer Park, Montreal, Can., 12-17.
Calahan and Mack—Keith's, Boston, May 29-3.
Cameron and Toledo—Bijou, Quincy, Ill., May 29-3.
Campbell, Dillon and Campbell—Detroit, Mich., May 29-4, Casino, Akron, O., 5-10.
Carleton, Al.—Fontaine Ferry Park, May 29-3.
Carre's Animals—Hippodrome, N. Y.—indefinite.
Carroll—Alcazar, Denver—indefinite.
Carrollton and Hodges—Sheboygan, Wis., 29-June 3, Fond du Lac 5-10.
Carson Brothers—H. and S., N. Y., May 29-3.
Casey and Le Clair—Rock Springs Park, East Liverpool, O., May 29-3.
Chamberlains, The—Empire Birmingham, Eng., May 29, Canterbury, London, 5-10.
Charmion—Bon Ton Jersey City, N. J., May 29-3.
Chevalier, Albert—Colonial, N. Y., May 29-3.
Clark and Temple—Unique, San Jose, Cal., May 29-3, Bell, Oakland, 5-10.
Clark, Wilfred—C. O. H., Chgo., May 29-3.
Clarkonians, The—Hippodrome, N. Y.—indefinite.
Clemo and Cassell—Steeplechase Park, Bridgeport, Conn., May 29-3.
Coco—Temple, Detroit, May 29-3.
Cole and Johnson—Proctor's 23d St., May 29-3.
Collins and Hart—Tivoli, London, 12-30.
Colonial Septette, Ye—Alhambra, N. Y., May 29-3.
Colville and MacBride—Olympic, Chgo., May 29-3.
Conchas, Paul—Forest Park, Kansas City, May 29-3.
Connelly, Pete—Kansas City, May 21-3, Joplin, Mo., 4-10.
Conway and Leland—Empire Holloway, Eng., May 29-3, Empire, Newcross, 5-10.
Cooper and Robinson—Colonial, N. Y., May 29-3.
Corbley and Burke—Erie, Pa., May 29-3.
Corona—Poli's, Hartford, Conn., May 29-3.
Corrigan, Emmett—Orph., Los Angeles, May 29-10.
Cowles, Eugene—Victoria, N. Y., May 29-3.
CRANE, MR. AND MRS. GARDNER—Keith's, Prov., April 10—indefinite.
CRESSY, WILL M., AND BLANCHE DAYNE—Victoria, N. Y., May 29-3, Proctor's, Newark, N. J., 5-10.
Crawford and Manning—Forest Park, St. Louis, May 29-3.
Dagwell, Auris—Shea's, Buffalo, May 29-3, G. O. H., Pittsburgh, 5-10.
Dahlas, Leo—Orph., Los Angeles, May 29-3.
Daly and Kelso—Star, Hamilton, Can., May 29-3.
Davenport, Allce—Keith's, N. Y., May 29-3.
Day, Carita—Henderson's, Coney Island, May 29-3.
DAY, GEORGE W.—Keith's, Boston, May 29-3.
DE BIERE, ARNOLD—Barnsford Tour, England, April 24-May 30.
De Greane, The—Bijou, Duluth, Minn., May 29-3.
De Rue, Bobby—Star, Hamilton, Can., May 29-3.
De Serris Art Studies—C. O. H., Chgo., May 29-3.
De Veaux and De Veaux—Rock Springs Park, East Liverpool, O., 4-10.
De Weese, Jennie—Casino, Los Angeles, May 29-3.
Delberg Sisters—Proctor's 5th Ave., May 29-3.
Delmore and Lee—Colonial, N. Y., May 29-3.
Delmore and Wilson—Empire, Bradford, Eng., May 29-3, Empire, Hull, 5-10.
Delmore, Misses—Colonial, N. Y., May 29-3.
Delmota, Three—Pastor's, N. Y., May 29-3.
Delphino and Delmora—Keith's, Phila., May 29-3, Proctor's 23d St., 5-10.
Devine, J. T.—Oak Park, Sacramento, Cal., May 29-3.
Devoy, Emmett—Bon Ton, Jersey City, N. J., May 29-3.
Dixon, Bowers and Dixon—G. O. H., Pittsburgh, May 29-3.
DOHERTY SISTERS—Fontaine Ferry Park, Louisville, May 29-3, Hopkins' Park, St. Louis, 5-10.
Dollar Troupe—Victoria, N. Y., May 29-3.
Doone, Allen—Rock Springs Park, East Liverpool, O., 4-10.
D's and D's—Orph., Webb City, Mo., May 29-4, Lyric Park, Pittsburg, Kan., 5-11.
Downey, Leslie T.—Novelty, Stockton, Cal.—indefinite.
Doyle and Weston—People, Cedar Rapids, Ia., May 29-3.
Drane, Sam—Wash., D. C., May 22-3.
Drawee—Tivoli, London, Eng., May 15-30.
Dunn and Evelyn—Marcy's, North Bergen, N. J., May 29-4, Palace, Boston, 4-10.
Dupree and Dupree—Cook's Park, Evansville, Ind., May 29-3.
Earl and Wilson—Electric Park, Baltimore, May 29-3.
Edwards and Glenwood—Whitney, Detroit, May 29-3.
Edmunds, Florry—Olympic, Chgo., May 29-3.
Eldridge, Press—Temple, Detroit, May 29-3, Ravina Park, Chgo., 5-17.
Filer, Gleie—Alcazar, Denver—indefinite.
Ellsworth and Burt—Bon Ton, Jersey City, N. J., May 29-3.
Elmore, Tom—Empire, Oakland, Cal., May 29-3.
Emmy's Dogs, Madame—Proctor's 125th St., May 29-3.

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Keith's Theatre,	Boston, Mass.	Keith's Prospect Theatre,	Cleveland, O.	Moore's Theatre,	Rochester, N. Y.
Keith's Bijou Theatre,	Boston, Mass.	Keith's Royal Princess Theatre,	London, Eng.	Temple Theatre,	Detroit, Mich.
Keith's Theatre,	Providence, R. I.	Harry Davis' Grand Opera House,	Pittsburg, Pa.	Arcade Theatre,	Toledo, O.
Keith's Theatre,	Pawtucket, R. I.	Chase's Theatre,	Washington, D. C.	Moore's Theatre,	Portland, Me.
Keith's Theatre,	New York City.	Kernan's Maryland Theatre,	Baltimore, Md.	Moore's Theatre,	Salem, Mass.
Keith's New Theatre,	Philadelphia, Pa.	Shea's Garden Theatre,	Buffalo, N. Y.	Park Theatre,	Worcester, Mass.
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Eltinge, Julian—Keith's, N. Y., May 29-3, Keith's, Phila., 5-10.
Elton, Sam—Proctor's 23d St., May 29-3, Proctor's, Newark, N. J., 5-10.
Empire City Quartette—Orph., 'Frisco, May 29-17.
Evans, George—Keith's, Boston, May 29-3.
Evans Trio—Olentangy Park, Columbus, O., May 22-3.
Everhart, The Great—Hippodrome, London, Eng., May 1-30.
Fagan and Merriam—Crystal, Marion, Ind., May 29-3.
Fairchilds, The—Gaiety, Springfield, Ill., May 29-3.
Fantas, Two—Unique, La Crosse, Wis., May 29-3.
Feasley—Casino Park, Nashville, Tenn., May 29-3.
Feldman and Ball—Electric, Waterloo, Ia., May 29-3, Orpheum, St. Paul, 5-17.
Ferguson and Mack—C. O. H., Chgo., May 29-3.
Ferguson and Passmore—Chester Park, Cincinnati, May 29-3.
Fern Comedy Four—Guvernator's, Atlantic City, N. J., May 22-3.
Fields, Al.—Woolworth's, Lancaster, Pa., May 29-3.
Fields and Hanson—Seattle, Wash., May 29-3.
Fields, Happy Fanny—Empire, Birmingham, Eng., May 29-3, Palace, Croydon, 5-10.
FISHER, MR. AND MRS. PERKINS—Woolworth's, Lancaster, Pa., May 29-3, Myers' Lake, Canton, O., 5-10.
Florettes, Six—Hippodrome, N. Y.—indefinite.
Folkert, Arthur O.—Empire, Colorado Springs, May 29-3.
Ford and Wilson—Empire, Johannesburg, S. A., May 1-30.
Francisco, Two—Ottawa, Can., May 29-3.
Fredericks, The—Grand, Tacoma, Wash., May 29-3.
Freese Brothers—Forest Park, Little Rock, Ark., May 29-3.
French, Henri—Orph, Los Angeles, May 29-10.
Frey and Ferguson—Pastor's, N. Y., May 29-3.
Frosto, Charles—Coney Island, Cincinnati, May 29-3.
Galetti's Monkeys—H. and S., N. Y., May 29-3.
Gallagher and Barrett—C. O. H., Chgo., 5-10.
Gardner and Maddern—Celeron, Jamestown, N. Y., May 29-4.
Gardner, Jack—Poli's, New Haven, Conn., May 29-3.
Gaylord, Bonnie—Auditorium, Indianapolis, May 28-3, Mannion's, St. Louis, 4-10.
Genaro and Bailey—Pastor's, N. Y., May 29-3.
Genaro and Theol—Dusseldorf, Germany, May 1-June 30.
Geroe, John—Celeron, Jamestown, N. Y., May 29-3.
Gill, Nat—C. O. H., Chgo., May 29-3.
Gillett's Monkeys—Whitney, Detroit, May 29-3.
Gillingwater, Claude—Temple, Detroit, May 29-3.
Gordon and Hayes—La Porte, Ind., May 29-3.
Gordon, Bell—Keith's, N. Y., May 29-3.
Gordon, Don and Mae—Manhattan Beach, Denver, May 29-3.
Gould, William—Olympic, Chgo., May 29-3.
Grant, Bert and Bertha—Olympic, Chgo., May 29-3.
Gray and Graham—Park, Milford, Mass., May 29-4.
Gray, Edward—Metropolis, N. Y., May 29-3.
Gregoons, The—Metropolis, N. Y., May 29-3.
Gunning, Louise—Colonial, N. Y., May 29-3.
Hague and Herbert—Whitney, Detroit, Mich., May 29-3.
Haines and Vidocq—Keith's, Cleveland, May 29-3.
Hall and Colburn—Bijou, Duluth, May 29-3.
Harrigan—Bon Ton, Jersey City, N. J., May 29-3.
Hart, Kitty—Pastor's, N. Y., May 29-3.
Hart, Sadie—Mannion's Park, St. Louis, May 29-3.
Hathaway and Walton—Howard, Boston, May 29-3.
Hay, Charles—Garrick, Burlington, Ia., May 29-3.
Hayes, Ed—Casino Park, Springfield, O., May 29-3.
Hayman and Franklin—Palace, Northampton, Eng., May 29-3, Hippodrome, Wakefield, 5-10.
Healy, John—Keith's, N. Y., May 29-3.
Hefron, Tom—Whitney, Detroit, May 29-3.
Helena, Edith—Empire, Eng., May 1-June 25.
Helston and Hood—Star, Atlanta, Ga., May 29-10.
Hengler Sisters—Victoria, N. Y., May 29-3.
HERRMANN, THE GREAT—Alhambra, N. Y., May 29-3.
Hilton, Fred—Kokomo, Ind., May 29-3.
Hodges and Launchmere—Bohmer Park, Montreal, Can., May 29-3.
Hoffman, Kitty—Crescent Gardens, Revere Beach, Mass., May 29-3.
Holdsworth, The—Family, Mahanoy City, Pa., May 29-3.
Holman, Hayward and Hayward—Lakeside Park, Dayton, O., May 29-3.
Holmes and Waldron—Star, Muncie, Ind., May 29-3.
Holmes, Taylor—Portland, Port., Me., May 29-3.
Howard and North—Victoria, N. Y., May 29-3.
Hueha, Musical—Portland, Port., Me., May 29-3.
Innes and Ryan—Fairview Park, Dayton, O., May 28-3, Spring Grove Park, Springfield, 4-10.
Italian Trio—Proctor's 5th Ave., May 29-3.
Ivy, Delmar and Ivy—Pastor's, N. Y., May 29-3.
Jackson and Bardine—Olympic, Chgo., May 29-3.
Jackson and Douglass—Casino, Nashville, Tenn., May 29-3.
James and Davis—Family, Mahanoy City, Pa., May 29-3.
Jennings and Jewell—Olympic, Chgo., May 29-3.
Johnson, Davenport and Lorella—Rocky Spring Park, Lancaster, Pa., May 29-3.
JOHNSONS, MUSICAL—Lyceum, London, May 1-June 10.
Jones and Walton—Rock Springs Park, East Liverpool, O., 4-10.
Julian, Theo—H. and S., N. Y., May 29-3.
Kalmo, Charles and Ada—Pastor's, N. Y., May 29-3.
Kaufman, Reba—Alhambra, London, Eng., May 15-June 30.
Keatons, Three—Bon Ton, Jersey City, N. J., May 29-3.
Keiley and Shannon—Alhambra, N. Y., May 29-6.
Kelly and Violette—Proctor's, Newark, N. J., May 29-3.
Kent, S. Miller—Poli's, New Haven, Conn., May 29-3.
Kenton, Dorothy—Vienna, Austria, May 25-June 30.
King, Grace—Rocy Spring Park, Lancaster, Pa., May 29-3.
Kins-Nera, The—Family, East St. Louis, May 29-3.
Klein and Clifton—Casino Park, Binghamton, N. Y., May 29-3.
Klein, Ott Brothers and Nicholson—Park, Kansas City, 4-10.
La Belle—Athletic Park, Buffalo, May 29-3.
La Croix, Paul—Crystal Park, Sedalia, Mo., May 29-3.
La Drew and La Zone—Unique, Winnipeg, Can., May 29-3.
La Moines, The—Garrick, Burlington, Ia., May 29-3.
Lane, Arthur—Luna Park, Cleveland, May 15—indefinite.
Larrivee and Lee—Lemp's Park, St. Louis, May 29-3.
La Tell Brothers—Family, Mahanoy City, Pa., May 29-3.
Latell, Edwin—Alhambra, N. Y., May 29-3.
La Veen and Cross—Ramona Park, Grand Rapids, Mich., May 29-3.
Lawrence, Al.—Shea's, Toronto, May 29-3, Temple, Detroit, 5-10.
Lawson, Chinese—Chester Park, Cincinnati, May 29-3.
Le Clair, Harry—H. and S., N. Y., May 29-3.
Le Dent, Frank—C. O. H., Chgo., May 29-3, Chester Park, Cincinnati, 4-10.
Lee, Hugh and Bessie—Novelty, Cripple Creek, Col., May 29-3.
Leslie, George W.—Edison, Yakima, Wash., May 29-3.
Levy, Mr. and Mrs. Jules—Star, Seattle, Wash., May 22-3.
Lindsay's Dogs—Olympic, Chgo., May 29-3.
Liquid Air—Ravinia Park, Chgo., May 29-3.
Litchfield, Mr. and Mrs. Neil—Fort Sheridan Park, Chgo., May 29-3.
Lombard, Preston—Chestnut Hill Park, Phila., May 22-3.
Lonergan, Lester—Shea's, Buffalo, May 29-3.
Lund, Baby—C. O. H., Chgo., May 29-3.
McHanna, Juggling—Portland, Port., Me., May 29-3.
McCauley, Joe—Unique, Minneapolis, May 22-3.
McCoe and Cahill—H. and S., N. Y., May 29-3.
McIntyre and Heath—Keith's, Boston, May 29-3.
McMahon and Chappelle—Ravinia Park, Highland Park, Chgo., Ill., May 29-3, Des Moines, Ia., 4-10.
M'MAHON'S MINSTREL MAIDS—Ravinia Park, Highland Park, Ill., May 29-3, Des Moines, Ia., 4-10.
MACARTE SISTERS—Hippodrome, London, 8-July 1.
Magee, Jack E.—New Britain, Conn., May 29-3.

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Maitland, Madge P.—Oak Summit Park, Evansville, Ind., 4-10.
Mallory Brothers, Brooks and Halliday—Ravinia Park, Chgo., May 29-3.
Mann and Haines—Acme, Sacramento, Cal., May 29-3.
Mantell's Marionettes—Grand, Reno, Nev., May 29-3.
Marcel's Art Studies—Keith's, Cleveland, May 29-3.
Marco Twins—Casino, Toledo, May 22-3.
Marriott Twins—Orph., St. Paul, May 29-3.
Martini and Maximillian—Hippodrome, Glasgow, Scot., 5-10, Hippodrome, Liverpool, Eng., 12-17.
Mason's Society Belles—Hopkins', St. Louis, May 21-3, Fontaine Ferry Park, Louisville, 4-10.
Mathieus, Juggling—Lake Michigan Park, Muskegon, Mich., 4-10.
Matthews and Ashley—C. O. H., Chgo., May 29-3.
May and Miles—Union, Bakersfield, Cal., May 29-3.
Meehan's Dogs—Keith's, Boston, May 29-3.
Meers, The—Circus Variete, Stockholm, Sweden, 1-30.
Meier and Mora—Metropole, Gateshead, Eng., May 29-3, Empire, Portsmouth, 5-10.
Melville and Conway—Olympic, Chgo., May 29-3.
MEREDITH SISTERS—Stoll Tour, Eng.—indefinite.
Metcalf and Paddock—Keith's, Cleveland, May 29-3.
Mignani Family—Proctor's 23d St., N. Y., May 29-3.
Milo and Morris—Victoria, N. Y., May 29-3.
Minerva—Poli's, New Haven, Conn., May 29-3.
Mitchell and Marron—Pastor's, N. Y., May 29-3.
Mitchell, Louise—Topic, Billings, Mont., May 29-3.
Monroe, George—C. O. H., Chgo., May 29-3.
Mora, Jerome—Olentangy Park, Columbus, O., May 29-3.
Morris and Hoops—H. and B., N. Y., May 29-3.
Morton, Temple and Morton—Keith's, Boston, May 29-3.
Mortons, Four—Colonial, N. Y., May 29-3.
Mortons, Four Juggling—Mannion's Park, St. Louis, May 29-3.
Mosher, Houghton and Mosher—Poli's, New Haven, Conn., May 29-3.
Murphy and Willard—East End Park, Memphis, May 28-4, Coliseum, Terre Haute, Ind., 5-10.
Murphy, Mr. and Mrs. Mark—Pastor's, N. Y., May 29-3.
Murray and Lane—Proctor's 23d St., May 29-3.
Murtha, John H.—West Side, Janesville, Wis., May 29-3.
Mystic Crucible—Luna Park, Cleveland, May 15—indefinite.
Nello—Pastor's, N. Y., May 29-3.
Nessen and Nessen—Woolworth's, Lancaster, Pa., May 29-3.
Nevarros, Three—Keith's, Cleveland, May 29-3.
Newell and Niblo—Fairview Park, Dayton, O., May 28-3, Fontaine Ferry Park, Louisville, 4-10.
Niblo and Riley—Temple, Detroit, May 29-3.
NIBLO, FRED—Alhambra, N. Y., May 29-3, Proctor's, Newark, N. J., 5-10.
Nicos, Twin—Alhambra, N. Y., May 29-3.
Nina—G. O. H., Green Bay, Wis., May 29-3.
Nonnas, Five—Empire, Boston, May 29-3.
Nugent, J. C.—Shea's, Toronto, May 29-3.
O'Brien and Havel—Proctor's 23d St., May 29-3.
Orpheus Comedy Four—Shea's, Toronto, May 29-3.
Orth and Fern—Poli's, New Haven, Conn., May 29-3.
Osterman, Kathryn—Keith's, Cleveland, May 29-3.
Parker's Dogs—Metropolis, N. Y., May 29-3.
Payton and Harris—Bijou, Manitowoc, Wis., May 29-3.
Pelot, Fred and Annie—Wonderland Park, Decatur, Ill., May 29-3.
Peschkoff Troupe—Temple, Detroit, May 29-3.
Powell's Marionettes—Ravinia Park, Chgo., May 29-3.
Pramplins, The—Empire, Boston, May 29-3.
Racket and Hasard—Oxford, Middleburg, Eng., May 29-3, Empire, Fulham, 5-17.
Radford and Valentine—Empire, Huddersford, Eng., 5-10, Palace, Douglass, Isle-of-Man, 12-28.
Raymond and Tricey—Crystal Park, Sedalia, Mo., May 29-3.
Redford and Winchester—Park, Des Moines, Ia., May 29-3, C. O. H., Chgo., 5-10.
Reiff Brothers—Empire, Newcastle, Eng., May 29-3, Empire, South Shields, 5-10.
Reno and Richards—Keith's, N. Y., May 29-3.
Rianos, Four—Forest Park, Kansas City, May 29-3.
Rice and Elmer—Metropolis, N. Y., May 29-3.
Rice Family—G. O. H., Pittsburgh, May 29-3.
Ritchie, Adele—Proctor's 23d St., May 29-3.
Ritter, Max—Pastor's, N. Y., May 29-3.
Robinson, Ethel—Woolworth's, Lancaster, Pa., May 29-3.
Ronaldos, Three—Olympic Park, Chattanooga, Tenn., May 29-3.
Ronay Sisters—Hippodrome, N. Y.—indefinite.
Rooney and Bent—Shea's, Buffalo, May 29-3.
Rooney's Street Urchins—Metropolis, N. Y., May 29-3.
Ross and Lewis—Bow, London, May 29-3.
Royce Brothers—Hollywood Park, Balto., May 22-3.
Roys and Roberts—Lyceum, Elizabeth, N. J., May 29-3.
Russell, Dorothy—H. and S., N. Y., May 29-3.
Russell and Dunbar—Pocatello, Ida., May 29-3.
Russell Brothers—Proctor's 23d St., N. Y., May 29-3.
Russell, Phil and Carrie—Orph., Portland, Ore., May 15-3.
Ryan, Lester and Ryan—Electric Park, Detroit, May 29-3.
RYAN, THOMAS J., AND MARY RICHFIELD—Victoria, N. Y., May 22-27.
Sato, O. K.—Moulin Rouge, Paris, France, May 17-15, Kursaal, Lucerne, Switzerland, 16-30.
Schell's Lions, Wine,—Rocky Spring Park, Lancaster, Pa., May 29-3.

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Semon, Charles—Victoria, N. Y., May 29-3.
Sheck Brothers—Fontaine Ferry Park, Louisville, May 29-3.
Sheehan, Joseph—G. O. H., Pittsburgh, May 29-3.
Smith and Arado—Castle, Bloomington, Ill., May 29-3.
Smith and Cook—Fontaine Ferry Park, Louisville, May 29-3.
SNYDER AND BUCKLEY—Keith's, Phila., May 29-3.
Snyder, Bud—G. O. H., Pittsburgh, May 29-3.
Sophomore Girls—Boonton, N. J., May 29-3.
Stapleton and Chaney—Lagoon, Cincinnati, May 29-3.
Stein-Erotto Family—Circo Parish, Madrid, Spain, 1-30.
Steinert and Thomas—Family, East St. Louis, Ill., May 29-3.
Stevens, Edwin—Keith's, N. Y., May 29-3.
Stillson Brothers—Whitney, Detroit, May 29-3.
St. Ivea, Flora—Chutes, 'Frisco, May 29-3.
Stuart, Arthur—Coliseum, Terre Haute, May 28-3, Auditorium, Indianapolis, 5-10.
Sully and Phelps—People's, Cedar Rapids, Ia., May 29-3.
Sully, Low—Ravinia Park, Chgo., May 29-3.
Sylva, Marguerita—Ravinia Park, Chgo., May 29-3.
Tapean, Felix and Clayton—Family, Mahanoy City, Pa., May 29-3.
Teal, Raymond—Pastor's, N. Y., May 29-3.
Terley—Keith's, N. Y., May 29-3.
Thardo, Claude—Bijou, Bklyn.—indefinite.
Thompson, Harry—H. and S., N. Y., May 29-3.
Thompson Sisters—Belvedere, 'Frisco, May 22-3.
Thorne and Springold—C. O. H., Chgo., May 29-3.
Thorne, Mr. and Mrs. Harry—Rocky Spring Park, East Liverpool, O., May 29-3, Lake Casino, Canton, 4-10.
Tomkins, William—Chutes, 'Frisco, May 29-3.
Transatlantic Four—Colonial, N. Y., May 29-3.
Travers, Roland—C. O. H., Chgo., May 29-3.
Troubadour Four—Lake Quinsigamond, Worcester, Mass., May 29-3.
Tulsa—Novelty, Cripple Creek, Col., May 29-3.
Union Gatling Guards—Alhambra, N. Y., May 29-3.
Unita and Paul—Athletic Park, Kokomo, Ind., May 29-3.
Valeska and Surratt—Olympic, Chgo., May 29-3.
Van Alstyne and Henry—Portland, Port., Me., May 29-3.
Vance, Clarice—Metropolis, N. Y., May 29-3.
Vanco, The—Family, Mahanoy City, Pa., May 29-3.
Vassar Girls—Olympic, Chgo., May 29-3.
Vernon—Proctor's 23d St., May 29-3.
Voelker, Frederick—Keith's, N. Y., May 29-3.
Von Klein and Gibson—Olympic, Chgo., May 29-3.
Walburn and Whitney—Al. Fresco Park, Peoria, Ill., May 29-3.
Warren and Renshaw—Godfrey's, Grand Rapids, Mich., May 29-3.
Wayne and Incubator Babies, Charles—Proctor's 23d St., N. Y., May 29-3.
Weaver and Johnstone—Savoy, Atlantic, City, N. J., May 29-3.
Webb and Barney—Athletic Park, Buffalo, May 29-3.
Welch, Ben—Shea's, Buffalo, May 29-3.
Welch, Charles and Jennie—Unique, Minneapolis, May 29-3.
Wesson, Walters and Wesson—Hoag Lake, Woonsocket, R. I., May 29-3.
West, John—C. O. H., Chgo., May 29-3.
Westcott, Eva—Temple, Detroit, May 29-3.
Whelan and Searles—Coliseum, Terre Haute, Ind., May 29-3.
White and Stuart—Alhambra, N. Y., May 29-3, Keith's, N. Y., 5-10.
Whitely and Bell—Family, Shamokin, Pa., May 29-3.
Whittle—Allentown, Pa., May 29-3.
Williams and Melburn—Park, Norwalk, O., May 29-3.
Williamson, Harvey—Whitney, Detroit, May 29-3.
Wilson and De Mouville—G. O. H., Freeport, Ill., May 29-3.
Wilson, Grace—Grand, Joliet, Ill., May 29-3.
Woodland Nymphs—C. O. H., Chgo., May 29-3.
Yalto Duo—Colonial, N. Y., May 29-3.
Yobe and Strong—Victoria, N. Y., May 29-3.
Youngs and Brooks—Casino, Kalamazoo, May 28-4, Wenona Beach, Bay City, 4-10.
Young and De Voie—G. O. H., Pittsburgh, May 29-3.
Young America Quintette—Forest Park, St. Louis, May 29-3.
Young, Ollie, and Brother—Coliseum, London, Eng., May 8-30.
Zancigs, The—Proctor's 23d St., May 29-3, Alhambra, N. Y., 5-10.
Zazelle and Vernon—Portland, Port., Me., May 29-3.
Zell, Raymond—Bijou, Danville, Ill., May 29-3.
Zimmer, John—Electric Park, Newark, N. J., May 29-3.

CORRESPONDENCE

(Continued from page 7.)

Chimes of Normandy, Fra Diavolo. De Wolf Hopper 27.

WAYNESBURG.—OPERA HOUSE (J. W. Mansell, mgr.): When Johnny Comes Marching Home May 23 closed local season to packed house; excellent performance.

GREENSBURG.—ST. CLAIR THEATRE (Frank Good, mgr.): Hadley's Moving Pictures May 23 delighted small audience. Isle of Spice 2 (return).

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): When Johnny Comes Marching Home May 19; fair co.; poor business. Season closed.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, mgr.): Porter J. White May 11 in Faust to good house; satisfaction.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, mgr.): Dumont's Minstrels May 24 (Eagles' benefit); capacity; pleased.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Our Friend Fritz May 20.

JOHNSTOWN.—THEATRE: Running for Office May 18; good play and house.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Kellar May 29. Viola Allen 1.

TENNESSEE.

MEMPHIS.—BIJOU (Benjamin M. Stainback, mgr.): Mary Marble and Little Chip May 22-27; always great favorites in Memphis; fine houses. Billy Clifford 29-3.

BRISTOL.—THEATRE (John H. Sparks, mgr.): Old Virginia Shows May 17, afternoon and night; excellent; business fair.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Pittsburgh Orchestra May 10 to fair business; satisfactory. Frederick Warde's lecture on Shakespeare 12.——EMPIRE OPERA HOUSE (M. E. Brady, mgr.): National Stock co. 6-12, presenting Tennessee's Pardner; satisfactory.——ELECTRIC PARK (Sidney H. Weis, mgr.): This new Summer theatre was opened 13 by the Albert Taylor Stock co.; they continue four weeks. It is one of the best Summer theatres here. Taylor and his stock co. 15-21, presenting The New Secretary, Home, Sweet Home, The King of Wall Street; good business; very satisfactory.

AUSTIN.—HYDE PARK SUMMER THEATRE (H. A. Miller, lessee and mgr.): Carter's Comedians May 15-20 continue to do good business in Paradise Regained, Utah, and A Montana Waif.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): Boston Opera co. week of May 29.

UTAH.

OGDEN.—GRAND OPERA HOUSE (Northwestern Theatrical Association, directors; R. Alexander Grant, mgr.): Pollard Lilliputian Opera co. in The Belle of New York, The Gaiety Girl, Pinafore, and The Runaway Girl May 18-20, with matinee Saturday, to large and delighted houses; every one was good and encores were frequent.

VERMONT.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): Colonial Stock co, May 15-20; good co, to fair business. Plays: In the Trenches, The Power of the Church, Beyond the Rockies, Her Only Sin, Dr. Jekyll and Mr. Hyde, and A Rag Picker's Child. The Missouri Girl 22 delighted a fair sized audience. Liberty Belles 25. Ward and Vokes 30.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees; Don C. Francisco, mgr.): May Hillman week May 22 to large houses.——PARK SUMMER THEATRE: Opens 29 with Dorothy Lewis and troupe in repertoire for week.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): The Liberty Belles May 22; excellent co.; good business. The Heart of Texas 25.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Charles W. Rex, mgr.): Otis Skinner May 17; excellent performance to good house. Season closed.——BIJOU THEATRE (Jake Wells, mgr.; C. I. McKee, bus.-mgr.): Walter Edwards co. May 22-27 in Taming of the Shrew; fair performance to good houses. Walter Edwards in Ingomar 29-2.

NORFOLK.—ACADEMY OF MUSIC (Corbin Shield, mgr.): Otis Skinner in The Harvester May 19, 20; good co.; fair house.——GRANBY (L. Joe Le Faucher, mgr.): The Factory Girl 22-27; good co.; pleasing fair houses.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite, mgr.): High School Entertainment May 4 to S. R. O.

WASHINGTON.

BELLINGHAM.—BECK'S THEATRE (A. C. Senker, mgr.): Grace Van Studdiford in Red Feather May 18; good to full house. Ed Redmond co, 10-17, presenting Escaped from Sing Sing, Niobe, The Middleman, Jane, and When Women Love. The last named is by Rush Bronson and this was its first presentation.

WEST VIRGINIA.

CLARKSBURG.—TRADERS GRAND OPERA HOUSE (L. S. Hornor, mgr.): Bennett-Moulton co. May 15-20. Plays: The Fatal Coin, The Daughter of the People, The Outcast of Society, La Belle Virginia, and Ezra Dexter; fair co. and business. Elks' Minstrels (local) 22 to S. R. O. closed the season.

WHEELING.—COURT THEATRE (E. B. Fransheim, mgr.): Juvenile Opera co, May 19, 20; fair co. and business. When Johnny Comes Marching Home 27. Schumann-Heink co. 2. Rose Melville 5.

WISCONSIN.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, mgr.): The Bennett-Moulton co. played a week's engagement May 14-20 at popular prices to large business and satisfaction. Plays: A Daughter of the People, A Jealous Wife, The Belle of Virginia, The Fatal Coin, Shadowed Lives, Shipwrecked, A Trip to Egypt 15 to crowded house. Si Plunkard 21.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): The Bennett-Moulton co. opened a week's engagement May 21 in A Daughter of the People, Shadowed Lives, The Fatal Coin, The Belle of Virginia, Shipwrecked, A Jealous Wife, and The Outcast of Society to fair business; performances good.

APPLETON.—THEATRE (A. Emerson Jones, mgr.): Irving French Opera co. opened four nights' engagement May 18 with A Runaway Wife to capacity. Other plays were An Irishman's Troubles and O'Moore's Courtship. Don McMillan and Dorothy Grey scored a hit. Ole Olson 23 pleased a fair house. Burgomaster 26. Little Outcast 28.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): The French-Irving co. May 14-17 in Runaway Wife, An Irishman's Troubles, O'Moore's Courtship; good houses. Si Plunkard 20; crowded house and good performance. Guy Hickman co. week 21.

MERRILL.—BADGER OPERA HOUSE (Will T. Seeger, mgr.): Grace Charlesworth co. May 12; excellent entertainment; small house. Lyceum Comedy co. 15-20; very poor co.; played only three nights instead of five. Walter Fane co. 22; fair co. and business. Little Outcast 26.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Royal Slave May 23 did not draw largely, but a good performance was presented. The Burgomaster 27. U. W. Glee and Banjo Clubs (local) 29.——U. W. GYMNASIUM: Norwegian Student Singers 23 delighted an immense audience.

ANTIGO.—OPERA HOUSE (Max Hoffman, mgr.): Ben Hendricks in Ole Olson May 15; good co. and business. Midnight in Chinatown 18; good co.; business poor. Jesse James 19; fair co.; small attendance. Sweethearts 22.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. R. Hamilton, mgr.): Grace Charlesworth co. May 15; good to fair business. A Royal Slave 17; fair co.; poor house. Si Plunkard 26.

STEVENS POINT.—GRAND OPERA HOUSE (R. B. Johnson, mgr.): Royal Slave May 18 pleased good business. Ole Olson 24. A Little Outcast 27. Irving French co. 1-3.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Winninger Brothers' Own co. week May 14 to capacity. Ole Olson 21. Choral Club 23. Irving French co. 25-27.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): East Lynne May 17 pleased fair house. Ellery's Band delighted good house 23. A Royal Slave 24. The Burgomaster 27.

NEENAH.—THEATRE (William C. Wing, mgr.): A Royal Slave May 19; co. and house good. Local Minstrels 20. Edward Dvorak Comedy co. 30.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): The Little Outcast May 17 pleased a fair house. Sweethearts 27. Flora De Voss co. 29.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): Ole Olson 30.

LA CROSSE.—THEATRE (J. Strau, mgr.): Mrs. Fiske May 17 in Leah Kleschna; large house.

WYOMING.

CHEYENNE.—TURNER HALL THEATRE (H. A. Clarke, mgr.): Laura Frankenfeld in Ghosts May 16; fair co. to small business.

LARAMIE.—OPERA HOUSE (H. E. Rost, mgr.): A Scrap of Paper May 23 (local).

CANADA.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): My Friend the Enemy May 22, 23; clever comedy was well presented by a capable co. and delighted good houses. Mildred Holland in The Triumph of an Empress 24. John Griffith in Macbeth 27.——GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): The Kennedy Players opened a week's engagement 22 in The Octoroon; good performance to a crowded house. Other plays: The Midnight Express, For Love of a Girl, Two Jolly Tramps, and Another Man's Wife.——ITEM: The Ottawa Electric Railway co. had an auditorium seating 2,000 built at Brittania-on-the-Bay (local amusement park). Vaudeville and moving pictures will be presented during the Summer months, commencing 29.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): George F. Hall in A Ragged Hero May 16, 17; business, co. and performance fair. A Little Outcast 18-20; good business and performance. Anne Blancke, well remembered here as a valued member of the old Valentine Stock co., received a flattering reception. The Gunner's Mate 24-27. Bowie Concert co. 29. The Wayward Son 30-3. Hunting for Hawkins 5, 6.——YORK THEATRE (R. J. Armstrong, mgr.): Otis B. Thayer in Sweet Clover 16-18; fine performance; good business.

NEW WESTMINSTER, B. C.—OPERA HOUSE (F. J. Hart, mgr.): Red Feather May 17 pleased a large audience, who, however, were disappointed, because Grace Van Studdiford did not play, as advertised. Arneldo's trained leopards, Lola Cotton, Melroy Trio, Burton Bell Ringers, Kosure and Chaplain, Silveno, Richard Burton, and the bioscope to good houses 19.

KINGSTON, ONT.—GRAND OPERA HOUSE (D. P. Branigan, mgr.): Babes in Toyland May 17 pleased S. R. O. Mildred Holland 22; splendid co. to fair house. The Fatal Wedding 23; good co. and house. My Friend the Enemy 24. John Griffith in Macbeth 26. Harry Lee and Vaudeville co. 29. Richards and Pringle's Minstrels 1.

SYDNEY, N. S.—LYCEUM (Macadam and Cruise, mgrs.): Jere McAuliffe and co. played to crowded houses May 22-27. Plays: A Young Wife, The Noble Tramp, Tennessee's Pardner, Shamus O'Brien, Working Girl's Wrongs, and The Counterfeiters; specialties by Jere McAuliffe and Welsa and Estes extremely good. Sweet Clover 31.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Richards and Pringle's Georgia Minstrels May 17; good performance to capacity. An American Gentleman 19; good to fair business. John Griffith in Macbeth 23. Real Widow Brown 24.

ST. THOMAS, ONT.—GRAND OPERA HOUSE (D. McIntyre mgr.): Richards and Pringle's Georgia Minstrels May 12 to S. R. O.; good co. and performance. John Griffith in Macbeth 24. The Fatal Wedding 25.——ITEM: Vernon Stock co. opens a season's engagement in repertoire at Pinafore Park Theatre 24.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, mgr.): Devil's Auction May 8-10; best in years. Anne Blancke in Little Outcast 11-13; fair business. May Festival 15-17; audiences delighted. Sweet Clover 19, 20; good business. Vitagraph 24-27. Chester De Vonde Stock 29.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; F. X. Korman, mgr.): The Fatal Wedding May 15-17 drew fair houses. A Bell Boy to fair business 18-20. A Friend of the Family opened a half week's engagement 22 to a good house; co. good. My Friend the Enemy 25-27.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): John Griffith in Macbeth May 18 pleased fair house.——FAIRMOUNT PARK THEATRE (H. E. Humphrey, mgr.): Season opened 22 with A Fatal Wedding; good business.

GLACE BAY, N. S.—KING'S THEATRE (Macadam and Cruise, mgrs.): Jere McAuliffe and co. May 16-20 in Young Wife, Tennessee's Pardner, Shamus O'Brien, Working Girl's Wrongs, and The Counterfeiters pleased well filled houses.

SHERBROOKE, QUE.—CLEMENT THEATRE (F. M. Clement, mgr.): The Bell Boy May 22; good business; ordinary performance. H. Price Webber 24 pleased crowded house.

BRANTFORD, ONT.—GRAND VALLEY SUMMER THEATRE: Opened with Two Orphans May 22 to fair business. Because She Loved Him So 29-3.

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